

WRITER'S DIGEST

SEPTEMBER, 1948

25¢



Merriam Modell

>> THE CUSTOMER IS ALWAYS YOU

By Merriam Modell

How to Write a Query Letter

Greeting Card Writing and Markets

Cartoon and Gag Markets

O UR way with you works

WHEN YOU submit your manuscript for review, you also submit yourself. You, the man or woman behind the copy, are always more important to us than the copy. Rejection comments, opinions of sympathetic friends, the books you consult seldom reveal what prevents your writing successful scripts. Really helpful advice on writing problems can be given only by someone who has spent years solving them.

A complete analysis which grapples with the whole problem, penetrates to actual causes, and offers sympathetic, expert advice, with an exchange of letters—that is our Collaboration Consultation Criticism. You secure the responsibility of a former magazine editor (I bought fiction for Collier's for two years), a writer (stories in The Post, Collier's, etc., and five standard works on the art of fiction), a psychologist who knows his man or woman before a typewriter (or loafing in an armchair), and a damn good salesman. I help with selling problems and I visit editors in New York myself once a year.

Authors in trouble write us saying, "Give me the works," "I've tried others and got nowhere," "Tell me if I have any ability and give it to me straight." They get what they ask for. Those with intelligence and a little front line courage, flourish and are printed and you'll find their names today in the entire range of magazines and in the bookstores. They believe that my Collaboration Consultation Criticism is worth the \$10 I charge. This fee is for single manuscripts not exceeding 5,000 words, fact or fiction. For each additional thousand words or fraction, one dollar extra.

For information about our course in Fundamentals of Fiction (approved for GIs under Veterans' Administration), send for our free pamphlet, "Literary Services." Fees for novels or fact books on request. Write fully about yourself and your plans and needs. Your letter of inquiry will be answered personally and promptly.

**THOMAS H. UZZELL
CAMELIA W. UZZELL**

**STILLWATER,
OKLAHOMA**



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FORUM



New Sunday Market

Sir:

Nowadays is a new tabloid supplement (magazine section) for insertion into and circulation with newspapers (both daily and weekly newspapers) in cities of 25,000-and-under in population. Circulation of *Nowadays* is now limited to papers in the 13 Middle West states.

At present 200 weekly newspapers and 105 daily newspapers have contracted for *Nowadays*, giving an aggregate net paid circulation over 820,000 weekly.

Content of *Nowadays* is to be mostly factual (articles and sharp, contrasty, black and white, glossy photographs), prepared in general magazine style. Because *Nowadays* section is printed 5 weeks before issue-week, material should be of "time" nature. No fiction is wanted.

In general, we are seeking:

- 1—Articles of national scope: Commerce, food, national trends and problems, important U. S. personages, etc., as it affects the nation and our readers.
- 2—Articles on industry, business, commerce in our size cities.
- 3—Half-page articles on foreign countries: Some U. S. trade, development, etc., with a foreign country.
- 4—Page of cooking and homemaking hints of all sorts.
- 5—Another woman's page: Items of direct interest to women readers.
- 6—Articles of agricultural interest: Not done in localized, farm trade paper style, but on mid-west or national scale.
- 7—Sports articles.
- 8—Science stories: Covering science and medicine in terms of our readers. Written by authorities, or as told by authorities.
- 9—Other: Movie previews and articles, Hollywood, cartoons, entertainment, articles for younger and children readers, other articles of Middle West importance.
- 10—All types of articles of general, family interest.

Because *Nowadays* goes to a definite, select market of cities of 25,000-and-under, and the rural areas surrounding those cities, its slant is to those readers, stressing their industries, homes, interests, agriculture, etc. *Nowadays* is NOT a farm magazine; approximately 80% of its circulation is to people living in cities.

Where *practical* and *sensible*, material should be slanted to emphasize the contribution of the Middle West.

TIME Magazine recommends: **THE NOBEL PRIZE TREASURY**

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DOUBLEDAY

Let's Be Sensible . . .

THE BOILED down essence of most writing courses, the gist of most editorial advice has always been: "READ...ANALYZE...IMITATE!"

WHAT DOES it mean? Simply this: Read magazines, analyze the stories, write the kind the editor buys for his book! Above all, FOLLOW THE STORY PATTERN! The MASTER FORMULA FOR ACTION STORIES is that pattern. This is the first time it has been offered to beginners and semi-professionals.

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Approximate length of articles should be 2500-3000 words, plus accompanying photos.

Rates and prices will be by separate, individual arrangement with each person. Minimum rate is 1c per word.

If you have any ideas for an article, photo story, cartoon feature, or any editorial item which you feel suited to *Nowadays*, please submit outlines of such editorial ideas at *this time*. We wish to prepare files of suggested editorial items—and who can cover them—now.

We prefer that you send us a query letter before sending your article to us. This query letter should outline the proposed article, detailing length, slant, available photographs to illustrate, and a few fundamentals of the article.

Send return postage when submitting articles, if you wish the article returned to you.

We purchase the First and Second American printing (magazine) rights, and reprint rights.

EDITORIAL DEPARTMENT,

Nowadays,

510 No. Dearborn Street,

Chicago 10, Illinois.

Rules Are Safer

Sir:

The article in your July issue by Margaret Manners is very interesting but it poses, in the short story she tells, and which she sold to *Charm*, something that would tend to be quite misleading to many non-professional readers. The fact is, as she mentions, that the ending is unethical from the viewpoint of most editors—the woman who does the murder is not punished, but lives to enjoy the wealth left by the husband she killed. The non-punished slayer is absolutely taboo in most publications that use crime yarns.

This ethics thing is dangerous. I wrote a yarn once called "*Gang Ethics*." A chief of police in a small city and a crook were both in love with the same gal, and both used unethical methods in fighting one another. Nineteen editors turned it down, until Richard Merrifield on the old *Popular Magazine* took it—and liked it so well that he suggested my "Under Cover Man" series that ran in the mag, went well as a book, and then sold to Paramount. It, too, has an unethical hero, who went in on crimes, a kind of *agent provocateur*—and many editors would have decided against him on that score.

Writers in general should not follow, as a guide, one exception or even two. Best to keep in the accepted channel or you'll go up against the Sacred Cow, and you can't get any milk.

JOHN WILSTACH,
Rhinebeck, N. Y.

\$2500 Novel Award

Sir:

The Union of American Hebrew Congregations announces the launching of the Alexander Frieder Award offering \$2,500 as a prize for the best novel in English to be submitted.

The prize-winning author is likely to derive substantial additional revenue from serialization, dramatization and translation rights.

The judges of the Frieder Literary Contest are: Fannie Hurst; Lewis Browne, biographer and novelist; William McFee, novelist and literary critic; Louis Rittenberg, editor-in-chief of *Liberal Judaism*.

The objective of the Frieder Award is to seek out talented American writers, regardless of national or religious origin, who will apply their creative gifts to fiction of inspirational character.

Such a novel might devote itself to a delineation of some phase of Jewish life. However, the canvas may be broad, drawing incidents and characters from the contemporary scene as well as from historical periods. It might well focus attention upon Jewish survival here through the integration of religious values with the fundamentals of American democracy.

Effective at once, the contest will close April 1, 1949. Rules and details of the contest may be obtained by writing to:

ALEXANDER FRIEDER AWARD
COMMITTEE,
3 East 65th Street,
New York 21, N. Y.

What Happened?

Sir:

"Still Paradise at \$3.00 a Day" (July WD), was so interesting I read every word just for fun. Being a housewife is boring here in Imperial Valley during the summer when temperature goes from 110° to 124°. (The Chamber of Commerce is silent about that.) My husband carries mail over many miles of hot pavement twice a day.

We both would like to see in the Forum some true experiences of a writer after he boards the train and arrives at a house "on a quiet street" with three good meals a day—a written record of the real events. We are tired of tense conflicts and deep murder plots.

We want to relax and imagine we are there too with the author, resting and enjoying the new scenery, and not having to worry about cooking the next meal.

So please, won't some writer tell us more about "Paradise at \$3.00 a day?"

LENORA FITZGERALD,
733 Orange Ave.,
El Centro, Calif.

To People who want to write but can't get started

Do you have that constant urge to write but the fear that a beginner hasn't a chance? Then listen to what the former editor of *Liberty* said on this subject:

"There is more room for newcomers in the writing field today than ever before. Some of the greatest of writing men and women have passed from the scene in recent years. Who will take their places? Who will be the new Robert W. Chambers, Edgar Wallace, Rudyard Kipling? Fame, riches and the happiness of achievement await the new men and women of power."

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Between Us Girls

Sir:

So often I read things in "our magazine" written by married women writers, and, because I think lots of them are mixed up and going at things the hard way, I'd like to write a few words of advice, encouragement and suggestion.

First, write, as Kipling suggested, "all for the joy of the doing," without so much thought about mink coats, a new electric stove and a four-door sedan. Write because you love to and because you just can't help doing it. And write what you know about, what you love and what's crying to be got out of your system—which is a much better reason for writing than because an editor needs 5,000 words of love or detection, or says he'll pay ten cents a word.

Second, write the best way you know how, not forgetting the grammar you learned in the seventh grade, the dictionary you can get for a dime, and all the good books that are on your own library shelves. Don't try to ape the newest best-seller or to be a Faith Baldwin, a John Gunther or a Sinclair Lewis. Just be yourself, writing the best way you can, without too much thought for the writing and more thought for the content, the idea and—sh—plot. Although you can't see the plot, like fresh underwear, you like to know it's there and that it's good.

Third, nobody asked you to be a writer, and you're trying to be one because you just have to write or bust. So, have some good common sense about it. Straighten up your home and your life and, for the most part, your minor worries, before you sit down at your typewriter. Even if it's at ten o'clock at night, see that the couple of hours you sit at the typewriter are 'carefree hours, when you and your muse can have yourselves a grand time together. And the rest of the day, keep little bits of paper or pads or envelopes handy, where you can jot down ideas while you're working.

In twenty years of writing I remember I wrote a 75,000-word novel and got it published, too, the week my six-year-old son had scarlet fever. I remember I wrote a prize True Story when I felt pretty sick and worried myself. But one thing I simply was never able to do, and that was to step over tangible, physical dirt, or pass up some motherly or wifely duty while I got some writing off my chest. No, I found the homey things that had to be done were best got out of the way, and then, my conscience and my brain a bit clearer, I could do my darndest with my typing.

So, read the way the other fellow does it, and then do it your own sweet way.

ESTHER L. SCHWARTZ,
457 West 57th Street,
New York 19, N. Y.

* Long time WD readers will remember the fine articles Mrs. Schwartz wrote for us on her field-confessions.—Ed.

Good Cartoon Market

Sir:

Better Homes and Gardens is fast becoming one of the best cartoon markets. Right now we're buying about ten cartoons each month and paying from \$25 to \$50 on acceptance for each cartoon. Almost any cartoon about home and family life is suitable, though liquor, sex, and religion are taboo.

Cartoons should be submitted in ink on heavy white paper 8½x11 inches. Return first class postage and a self-addressed envelope must be enclosed. Cartoonist's name and full address should appear on the back of every cartoon submitted. All cartoons are returned promptly if they're not purchased. Send cartoons to:

MISS GERRY STONER,
Cartoon Editor,
Better Homes and Gardens,
Meredith Publishing Company,
Dept. 19, Des Moines, Iowa.

Notch The Carbon

Sir:

The following has helped me and may help others who type too far down on the page. Cut out a notch about an inch from the bottom of the page on the carbon you use. The yellow background of the second sheet will show through the carbon and you will know it is time to take the page out of your typewriter and start another one.

JIM DYGERT,
681 Jourdan Ave.,
New Orleans 17, La.

Lonely Writer

Sir:

Is there a working writers' group, including beginners, in the Springfield area, where by the exchange of ideas we could be of mutual assistance?

I'd certainly be grateful for some extra mental stimulus.

MRS. ARTHUR L. MUMFORD,
Bethany Road,
Monson, Mass.

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Floor Coverage

Sir:

We need correspondents in several sections of the United States. In those sections where we already have correspondents, but with whom we are not in current contact, it would be well for those writers to re-establish their connection with us.

Floor Craft is a semi-technical publication on the subject of large floor areas, dealing with their treatment and maintenance. Articles are almost invariably assigned.

We pay 1/2¢ per word upon acceptance and pay up to \$5.00 each for good professional photographs. If necessary for the writer to cover any considerable distance, we also pay the transportation.

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D. E. SMALLEY, Editor,
Floor Craft,
1800 East National Ave.,
Brazil, Ind.

English Writer

Sir:

If you think that any of your readers would care to exchange experiences and magazines with a middle-aged struggler in England, perhaps you would be kind enough to print this letter.

MRS. J. HEDLEY,
23, THE SANCTUARY,
Morden, Surrey, England.

St. Louis Conference

Sir:

The Third Annual Writers' Conference, sponsored by Washington University and the St. Louis Writers' Guild, will take place Sept. 17 and 18.

The theme of the Conference is: What the Middle Mississippi Valley has to offer to the writer and how the writer can sell this region to the world.

There will be stimulating lectures and round table discussions on such subjects as: The Regional Novel; The Short Story; Poetry; Feature Writing; Non Fiction; Play Writing; Radio and Juveniles.

Such prominent authors as Shirley Seifert, Sewell Peaslee Wright, Robert Hereford and Leonard Hall will participate; and publishers' representatives have been invited to attend.

Meetings will be held in Brown Hall on the campus of Washington University. A fee of \$5.00 will entitle a person to attend all the sessions. Admission to single sessions will be \$1.50.

NORAH BERFORD MORGAN, Registrar,
122 E. Adams Ave.,
Kirkwood 22, Mo.

New Trade Book

Sir:

Seafood Business Magazine would like to contact experienced trade journal writers in the Midwest (from the Rockies to the Mississippi) and in Illinois. Wanted from this territory are both feature stories and news.

To those desiring to write for the publication, the publisher will supply full details regarding needs and style of handling. Payment is a minimum of one cent per word, promptly on publication.

RUEL McDANIEL, *Publisher,*
Seafood Business,
Sterling Bldg.,
Port Lavaca, Texas.

You and How Many Others!

Sir:

WD might be interested in my success in the Edith Mirrielees Short Story Contest at Stanford University. My story, "Pl Take You To Tennessee," won the first prize of \$500 and will lead off the anthology of "Stanford Short Stories" which is edited by Wallace Stegner.

Two days ago I received word that the same story placed second in the short story contest sponsored by the Midwestern Writers' Conference at Chicago—bringing in another \$100 incidentally.

WD has been a great help to me in my study of creative writing. I began writing approximately two years ago under rather unusual circumstances: an embryo insurance salesman bet me \$5 that I could not learn to write well enough to sell a story. I accepted the bet, bought a ream of paper, a "How To Do It" book, and dusted off the family machine. I had six months to become a writer. I squeaked under the wire at five-and-a-half months with a \$35 check for a yarn about a war hero that I dreamed up while flat on my back in the sack. It was so easy that I just took off from there.

I am still a little peeved at WD for passing up my excellent entry in the short-short contest, but thanks anyway for an effective magazine.

EVAN S. CONNELL, JR.,
2215 Drury Lane,
Kansas City 2, Missouri.

Young Market

Sir:

The American Baby magazine from now on will consider authoritative and helpful articles on prenatal and early infant care of a length up to 1600 words. Payment is upon publication, at ½ cent per printed word, plus as many free copies as the author requests.

BEULAH FRANCE, R. N.,
Editorial Director,
The American Baby,
258 Riverside Drive,
N. Y. 25, N. Y.

PROFIT ON SALES—3,500% Via Trial and Error Assignments

You've asked us—and we've always told you that we train beginners to sell their very first stories at good rates. Outstandingly successful SSW student is Kathleen Briggs, whose 7th serial sale our marketing agent has just made. Her profit on her small investment in this course is approximately 3,500% to date. This author is another who sold before completing these eleven assignments and kept on.



Kathleen Briggs

We have mentioned this author in this column before—and we keep on mentioning her because she is an example of what we mean when we say that SSW students sell and continue selling—because that is an example of how our interest continues long after the work is finished.

Enter . . . BEGINNER
Exit . . . SELLING WRITER

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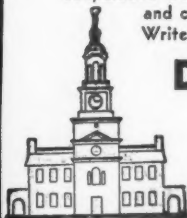
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New You've Published

Sir:

Apart from any idealistic credo, being a writer means to me, a tyro, the necessity for continually concocting answers to the question, "How's the writing coming along?"

If I try to answer with a noncommittal "fine" or "oh, so-so," this question (which is the one the inquirer really wanted answered in the first place) inevitably follows: "Had anything published yet?"

Since the truthful answer to this has to be "No, not yet," it always puts me in a spot where I feel I should defend my continued efforts in the face of such obvious failure. And although I do occasionally try to give a questioner some idea of how long and arduous the path to publication may be, I have long since come to the conclusion that the consensus regarding the subject among non-writers (who comprise 100% of my family, friends, and acquaintances) is that "if you had it in you," you would have been published by now; ergo, you don't "have it in you," and are therefore living in a fool's paradise.

I suppose I should have kept my writing ambitions a deep, dark secret from the first. But then, how could I account for the disrupted household that droppers-in are apt to find? Or how to explain to the other women of the neighborhood why I don't care to join the morning kaffeeklatsch. Besides, the clatter of my old typewriter would call for some sort of explanation.

Does the only solution lie in working harder, longer hours, in order to get a brain-child in print sooner? If so, that's what I shall do, at the risk of increasing my rating of unsociability.

I'm patient. Why can't my friends be?

LORRAINE PENTELL,
3517 W. Grace St.,
Chicago 18, Ill.

The Comic Muse

Sir:

For all of the thousands of words I have read on plot, conflict and stirring emotions to make things matter terribly, I can't bring myself to build a story that drags the reader through hate, prostrating grief, injustice and even murder as so many stories do.

To most of us in our every-day living these things come up constantly to some degree. What I hope to do some day is write stories that give a lift. A story that can make use of downright goodness, straight thinking and love of your fellow man, need not dwell on hate or fear. Of the latter we have more than enough in this world. Of the first, we need so much and find so little.

It is easier to make people cry than laugh.

GRACE RASMUSSEN,
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The Customer Is Always You

By Merriam Modell

"*MY SISTER, MY BRIDE*" is the story of a frigid wife. The heroine of my second novel is one of many women who are repelled by the sexual side of marriage. "A garden barred is my sister, my bride, a fountain sealed, a spring shut up." So says Solomon in "*The Song of Songs*," and so is Cassia in my book, recently published by Simon & Schuster.

"*My Sister, My Bride*" would have to be a recent publication. It could not have been written fifty years ago when coldness in women was quite proper, completely *comme il faut*. The females who took pleasure in "that sort of thing" were not wives; they were the loose women, the bad women. If, when a girl married, a sentence of the marital vows went, "with my body I thee worship," that was verbiage. Wifely submission was taught young girls; warm response was out of the question.

Our customs have changed; our connubial pattern is quite different. A wife is ex-

pected to enjoy all of marriage. Passion is part of the dowry a girl brings; and the husband who doesn't find it in his wife is presumed to be cheated. The wife who cannot respond to physical love is scorned today; when she loses her husband—as she so often does—we shake our heads and shrug our shoulders, indicating that it serves her right.

"*My Sister, My Bride*" tries to show one frigid wife, to make the reader see that her frigidity is not her fault, that she is not deliberately, mischievously, selfishly, denying her husband. Cassia does not choose to be cold; she is sealed in a mold cast for her. Cassia is warm—although cold; she is sweet and loving. She does not feel superior about her coldness; she suffers from it.

Several years ago, I wrote a short story which appeared in *Harper's Bazaar*. This was before I started my first novel, "*The Sound of Years*." At that time I was doing only short pieces and "*The Defeated*" was

simply another story. I was completely surprised by the reader response to it. I had letters from the extremely chic ladies you expect to read *Harper's Bazaar* and most unchic ladies who told me they read the magazine in beauty parlors, while under the drier. Some of these letters I could answer, others I wished I could answer. Some of the letters were nasty, some humble, some angry—but all very much concerned with the problem.

It would seem from this that when I decided to do a novel about Cassia, who is a frigid woman, that I was being canny and prudent; that, having investigated the market for a certain product and found it large, I promptly set myself up in business. The market is good. According to the forthcoming Kinsey report on the sexual behavior of women, the percentage of American women who are frigid is very high. Had I set about writing my book in this business-like, methodical way, I would have been sensible, but that isn't the way it happened. (That isn't the way it should happen, in my opinion.)

The truth is that my own story and the letters I received about it started a process of growth in me. Frigidity, from having been the rather startling theme of a short story which I was aware very few magazines would handle, became an obsession. (Mary Louise Aswell, the fiction editor of *Harper's Bazaar*, is notorious for courage.) I saw evidences of it, the sad consequences of it, all around me.

"And this our life, exempt from public
haunt,
Finds tongues in trees, books in the
running brooks,
Sermons in stone, and good in every
thing."

I read all the medical and psychiatric literature on the subject that was available to me. Because I talked about frigidity, people began to talk to me, to bring me their experiences of frigid women—always those convenient friends of friends, of course.

By the time I decided to write "*My Sister, My Bride*," sexual anaesthesia was the most important problem in the world. The possible consequences of the atom

bomb were of pinprick proportions compared to the ravages caused by frigidity. I was messianic. It was my duty to tell Cassia's story in a way in which the greatest number of people would find interesting and convincing.

Writing Cassia's story was not only a hard job—for I did it in the most difficult way possible since the problem is seen through the subject herself—it was a crusade. The book had to be written; the story must be told. More than any other story, I wanted to read an honest one about a frigid woman. I was the first fervent customer for my book.

Sexual anaesthesia is a delicate subject. As far as I know, it has never been tackled before, that is not directly, not overtly. There have been innumerable frigid women in literature, of course. For example, psychiatrists will tell you that Madame Bovary was frigid; but did you know it? In my book, Cassia knows. In the first chapter Cassia says, "I am a frigid woman." She is quite conscious of the problem. She is appallingly modern. She tries desperately to be intelligent, scientific, detached.

Such a subject, handled in such a manner, could not have been written honestly and shamelessly if this internal process I spoke of had not gone on in me. If I had not been full of the subject, if there had remained room for one single snicker, one smudged memory of a double entendre, I could not have touched the subject fearlessly. Cassia could not have shown me how she felt in bed with her husband, and I would not have had the necessary insight into Will's reaction to his wife's lack of response to him. If I had not been passionately dedicated to the problem, smut not truth would have come out. My publishers would not have accepted the book. Dealers would not be handling it.

"*My Sister, My Bride*," was finished almost a year ago. I no longer think that sexual anaesthesia is the most important problem in the world. It is a most interesting condition; its ramifications, its implications reach further into ordinary life than we know. Certainly frigidity is the cause of great and terrible unhappiness to many good people, men and women. Cer-



"She told you that gown was a poem, eh? You tell her that gown was 'six' poems and 'two' short stories."

tainly, it is the rock, the sharp implacable stone which breaks a fearful number of good marriages. Very few people understand frigidity and if they did they could save marriages, save happiness, do wonders.

I do not underestimate Cassia's problem now but she is between covers in the book stores; I am sane about the subject now. There is a growing conviction in me now that quite another need is man's greatest requirement. More clearly and more strongly, I am beginning to see why so many of us grope and thirst and starve and are generally dissatisfied even in lives where there is light and food and drink. There is this friend of mine, for example, who has everything. She has her man, her family, her work. She is charming and pretty and she is not frigid at all. However, the relative importance of frigidity is not the point. The point is that the customer is always you. If you are the customer, you are

always right, that is, you must write about what interests you most, what moves you most, what your fervent curiosity will enable you to understand most. It is when you write about what you want to read about, that others besides yourself will be interested. You cannot really cater successfully to any taste but your own.

This advice appears to conflict with other suggestions you've seen about writing and the value of slanting. Of what practical use is the WRITER'S MARKET, for example, with its statements from editors on the subject matter they want, if the only guide to consult on the material you are to use is your own interest in it? My advice sounds contradictory, perverse. Worse, it sounds impractical, visionary. It is not.

When I suggest that you must want to write your book or your story, I say so in the interest of efficiency, with an eye to rewards. I believe I am speaking quite

practically when I insist that you and not readers, or the ideal reader as conceived by editors, must want to read what you are writing.

The time to use the WRITER'S MARKET is after you finish your book or your story. Afterward, the printed guide points the salable direction; afterward it is stupid to ignore outside directives. It is bad policy to send unsuitable material to a magazine. It is a waste of your time, your postage, and the editor's patience. It is bad salesmanship to be haphazard when you have finished your work. It is good salesmanship before. Perhaps the title of this article should be, "The *First Customer Is Always You?*"

I have written what I thought people wanted to read as well as what I wanted to read. I have learned from experience that it pays to be perverse. I have learned that it is good business to give my taste free rein in the choice of subject matter.

I have also learned where discipline is necessary. I have learned the tremendous importance of a work habit. There is no doubt that a writer with small talent and good work habits stands a much better chance than a writer with real talent and no discipline.

The writer who works at inspiration's beck and call may believe that he is writing in the grand tradition, but if he reads many autobiographies of the world's authors, he will discover that he is mistaken. Most of the writers who produce a body of work have sat doggedly at their tables for certain parts of every day. Inspiration is only a part of writing; there is also the scut work, the revision, the polishing, the weeding out and cutting down. On the days when you are not an inspired artist, you can be a careful craftsman; for good writing demands both types of work.

A writer must learn to yoke his inspiration. I discovered that it could be done, not because I am bright but because I am a woman. Before I became a wife and mother, my time was all my own. I could

work whenever I felt like it. Each day offered me twenty-four hours to write in if I chose not to read instead, not to listen to music or to gossip, not to have a date for dinner and spend the rest of the day preparing for that date. I had no obligation to anyone but my muse.

After I was married, running a house obligated me to perform certain duties, and I also had a husband to consider. I was still pretty free though, because my house was a small, modern apartment, and my husband was most considerate. But children are not considerate. To a child, a mother is a mother and not a writer. When my son was born I found that the whole day wasn't mine at all; the twenty-four hours narrowed to two hours, between twelve and two. (A time of day I had previously found impossible for work, lethargic hours filled with a full stomach and a desire to nap.) With my child around, these were the only hours I had, and I learned to use them. With my miserable two hours, I wrote and sold more stories during the first two years after my son was born than in any previous two years. Later, I had three hours to myself, nine to twelve every morning that John was well.

I believe that the strict limitation of time is a blessing. I had to start off writing the way a runner starts when the gun goes off. I work on days when I can hardly wait to get to my desk because all my dreams on the previous night were literary, and on mornings when I wish I were a street cleaner or a laundry worker, when the idea of writing makes my stomach turn.

If you want to write, you must learn work habits. Here you cannot be bohemian and free. You must learn here to be stern with yourself. Allow your subconscious to choose

your subject matter, but not the time you are to work. Be arty and long-haired about your material, but not when to write it. I believe you will find that inspiration, like fire, is a good servant but a bad master.



DEAR MR. EDITOR:

When and how to use the article query letter

WHEN you hit upon what seems to be a wonderful article idea, should you write it up and submit it, or pause and first ask the editor if he wants it?

To solve that dilemma, WRITER'S DIGEST wrote the larger, national magazines and asked the non-fiction editors whether they preferred to be queried first. A majority of the editors do prefer query letters, and this method has definite advantages for the writer.

A query letter or outline is shorter than a completed manuscript, and reports are swifter. (A three cent stamped envelope with your name and address is still *de rigueur*.)

An okay on a subject doesn't mean the editor has to buy your completed script, but enables the writer to tackle his story with the assurance that the topic is not one which the editor doesn't want or has assigned to someone else.

There are several elements which most editors want incorporated in the query, whether you write it in outline or letter form.

1. *Honesty.* Submit an outline that promises what you can deliver. Not more.

2. *Is it too thin?* Check it by reducing what you have to say to the fewest possible words, sentences or paragraphs. Has it been said before, and, if so, why should it now be said again? How much value does this have to the magazine's audience? Will it interest all of them, part of them, only a few? Thinking of the readers

it will interest, how many pages of text is it worth in relation to the number of pages the editor has to spend in each issue?

Let's say you feel it is worth six pages. Then take four other articles of six pages from this magazine and reduce the basic idea of each to the fewest words. Compare yours to the others. By comparison, is your basic idea strong?

3. *Is it local?* If so, try your newspaper feature editor.

4. *Style.* Most magazines like queries or outlines to reveal something of the style of the writer. That doesn't mean covering several sheets of bond with nice writing and not telling anything about the actual contents of the article. But some books like to see a sample lead and examples of the anecdotes the writer will use to enliven his presentation.

5. *Authority.* If you're tackling a subject which is controversial or specialized, be certain to tell the editor what right you have to talk on that topic.

6. *Photographs.* If the magazine you are querying uses photographs, and you have pictures to go with your article, mention that fact and indicate what type of photographs are available.

Some Like 'em Cold

There is another side of the query question. Both *The Atlantic Monthly* and *The Ladies' Home Journal* point out that for their purposes they would rather have a writer, with whose work they are unfa-

miliar, submit a completed script. Charles W. Morton, associate editor of the *Atlantic*, explains: "We are always reluctant to encourage any author idly, and what the query reply comes down to is giving advice to strangers without knowing anything of their qualifications, their affairs, or their potentialities."

The editors who want query letters first agree that there is no one standard letter to suit all publications. But each editor does know what kind of a letter he himself likes best to see. Below are some editorial preferences.

The American Legion Magazine

Joseph C. Keeley, executive editor of *The American Legion Magazine*, says: "We prefer to have writers submit outlines of articles rather than finished articles, for two reasons. One is to save them work; the other is to help develop the kind of article that will be best suited for our magazine—if we are interested in the idea."

Since *The Legion* is not sold on newsstands, many writers send material blindly. This is unfortunate, because *The Legion* is a specialized publication. As the official magazine of The American Legion, they devote a certain portion of their contents to Legion activities.

"Quite often the stuff goes back not because it isn't good but isn't good for us," Mr. Keeley continues. "For example, we get quite a few articles on housing. The writers naturally assume that Legionnaires are interested in housing, and so they are. But we have been hammering at the subject since V-J Day, with more on the schedule, so when we get still another article, it has to be something different from what we've already published or have in our files.

"Another type of article which we see quite often is that which deals with a subject in a way that is counter to Legion policy. Now and then, for instance, we get an article condemning Universal Military Training. Writers are of course entitled to their opinions, but as an official publication of the Legion, which has been fighting for UMT for years, we'd rather present our side of the story.

"To save time for everyone concerned, a query is highly advisable.

"As for the kind of query, we're interested primarily in the facts rather than the handling. Some writers devote most of their queries to a recitation of their prowess with a typewriter, but they impress us less than the fellow who presents an orderly array of information which sells itself.

"We like an outline which is a bare skeleton of the contemplated article. But we want one which indicates that the author knows what he's talking about, and can back up his statements. Furthermore, we want a first-hand account. If the writer is suggesting an article about, say, a highly successful ex-GI in Duluth, we'd much rather have the query come from Duluth than from Los Angeles. Also, if the writer happens to be an expert on the particular subject, we are interested in knowing about it. He'll probably need his specialized knowledge to answer some of the inquiries his article will bring."

Argosy

At *Argosy*, Lillian G. Genn, non-fiction editor, has a way to save time. "We like to have an inquiry first, giving the idea very briefly and then if we are interested, we ask for a more complete outline—usually about a page."

Better Homes and Gardens

Better Homes and Gardens wants a good outline or letter of inquiry to tell the editor these things, according to Gardner Soule, managing editor.

1. What the subject of a proposed article is.
2. How it would help BH&G readers to improve their homes.
3. Whether the article would cover jobs readers could do themselves.
4. Whether, if the article did cover jobs for readers to do, full directions would be included.
5. What illustrations would be available, or where they could be gotten.

Actually then, "a letter of inquiry is a much better word for what we want than outline. It would be a summary of the proposed article rather than an outline.

A Sample Query Letter

Sir:

I notice that while you publish many interesting and definitive articles on various crops, fescue, corn, and especially the one on oats in your last issue, you have not published anything on herbs in the past two years.

I would like to prepare an article for FARM QUARTERLY about herbs covering these points:

1. What is an herb?
2. Name a hundred or more.
 - a. Give their uses.
3. How to plant a kitchen herb garden that the farmer's wife can use for her home cooking and canning.
 - a. List herbs to plant, and supply a plan.
4. Are herbs a field crop for the American farmer?
 - a. List those herbs grown commercially.
 - b. Experience story of three farmers each raising different herb crops.
 - c. I have sent a letter to 50 State agricultural stations asking whether herbs are grown commercially in their State and have 32 replies giving the facts, plus local growers and addresses of each. I can get experience stories from these growers.
5. Are herbs a specialty crop?
 - a. Experience story from two "one acre" farmers who raise herbs as a specialty.
6. How herbs are marketed.
 - a. Who buys them.
 - b. How they get to the public in various forms.
 - c. How the price is "made".
 - d. What gross can be expected per acre on those herbs that can be grown commercially.
7. Recipes.
 - a. Two or three suggestions for their use at home.

I have been raising herbs for the past ten years in a small way but am seriously interested in the subject. I believe the above outline can develop into a sober, instructive and entertaining article, such as FARM QUARTERLY regularly uses. I expect \$500 if the article is used; \$150 if it is not. I suggest a length of 8000 words so that you can cut freely. A suggested lead (400 words) is attached. I cannot supply photographs of the quality you use, but can direct your photographer right now where to go to get different herb crops in harvest season.

The reasons I am addressing you first is because I think the kind of farmers who read FARM QUARTERLY will enjoy such an article. Your magazine is read by a more progressive farmer . . . at least that is the case of those I have met here, such as (names of four follow).

I can deliver the article about 6 weeks after your order. My phone is if you would care to discuss the matter with me and I would enjoy listening to your suggestions.

NAME OF AUTHOR

The above actual query from a free-lance writer brought back an order for \$100 on receipt if the article was not used; \$350 if it was; plus traveling expenses guaranteed to several farms in three States. As it worked out the article was delivered and purchased. Payment was not made until the editor mailed galley proofs to a half dozen herb authorities in the country who approved the factual accuracy of the piece.—Ed.

"I find that it helps writers to prepare summary letters for us if they ask themselves the basic questions newspapers try to answer in their lead paragraphs. Who? What? When? Why? Where? How? And of these six, the "how" question is often the most important to us because we use so many how-to articles," Mr. Soule says.

Collier's

Queries about article ideas submitted to *Collier's* should take the form of a very brief outline or synopsis indicating the factual material available. It's also a good idea to suggest what anecdotes could be used and what pictorial possibilities exist. Your outline or synopsis doesn't have to be long, but it should be extremely meaty.

Coronet

The usual length for *Coronet* outlines is two pages, more or less, depending on the subject being described. They should be comprehensive enough to cover broad facts, including a representative anecdote or two, if possible, and written in the author's *own writing style*, not in numbered paragraphs.

Bernard L. Glaser, associate editor, points out that many new writers have a tendency to submit outlines which are too brief and too stiff. In many ways the outline is just as important as the article itself and much care should go into its preparation.

Forbes

Letters to *Forbes Magazine of Business* should contain the following ingredients: suggested title; the general theme of the article; a specific, but not lengthy, outline of the three or four—or more—points to be stressed; overall conclusion to be drawn. Charles Furcolowe, managing editor, provides a sample.

"Suppose a writer wants to do a piece on industrial profit sharing plans—their pros and cons. We'd like to see an outline of this nature. Piece would analyze and appraise the profit sharing movement, pointing out the advantages and disadvantages in profit sharing plans. Would lead off with a brief discussion of the recent spread of profit sharing, then discuss the advantages and disadvantages raised by

authorities on the subject. This would be followed by figures as to the number of profit sharing plans which have failed and succeeded, with an analysis as to the 'why' in each case. Piece would include recommended steps to follow for businesses interested in installing such plans, and would wind up with a table of the various types of plans. Conclusion would point out that advantages outweigh disadvantages (or vice versa, perhaps)."

Although *Forbes* do not require a lengthy outline, they like details, and they emphasize that if the story isn't really a good one, it's useless to try to sell it by an outline that the story itself cannot match.

Harper's

Harper's Magazine has found that although there is no formula that will make a perfect query, for their purposes, a good letter is more effective than a good outline. A letter that is not only informative but well written and interesting can give some of the feel of what the proposed article will be like. Frequently outlines which they see are somewhat dry and give no hint of whether or not the author can write good prose. Generally, *Harper's* would rather read a long and informative letter than a short teaser.

Holiday

Al Hine, associate editor of *Holiday*, says that they have no hard and fast rules about outlines. Neatness and literacy are natural attributes, and the outline should intrigue the editor enough so that he will want to see more. "By intriguing we don't mean tricky in the physical sense—advertising type presentations and so on—we mean fundamentally interesting in an editorial way.

"Given a good idea, and we have no way of telling anyone how to find a good idea, the most successful outline will probably have most of the following:

"It will be short, but sufficient to explain its subject. Usually a page or two will suffice.

"It will give, perhaps in a sample lead paragraph or two, some inkling of the writer's ability and style. This is almost a

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FENNER
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PUBLISHERS



VENABLE

"Sure it's like 'Gone with the Wind.' It's my version of the same story."

necessity in the case of a free-lance writer making his submission cold.

"It will, whether in outline form or in informal precise style, give some idea of the proposed structure of the article.

"If it has these three basic components and is a good idea in the first place, it will probably draw a letter of encouragement and, in infinitesimally rare cases, perhaps some expense money."

Many of *Holiday's* stories are being done on assignment or after personal discussion.

Liberty

If you haven't sold to them before, *Liberty* prefers to see a complete script from you, but writers known to them can send an outline, preferably containing a sample lead and then listing the most important points that the writer will develop in his article. A sample lead gives the editors some idea of the author's style. If the

piece is controversial, include your sources of information and how thoroughly you've checked them. The editors also like to see one or two good readable anecdotes that point up the subject. Usually a couple of pages of outline will give enough information about a subject unless the writer has a series in mind.

Don't ever send an inquiry that reads something like this, John B. Danby, associate editor, cautions:

"What article lengths do you prefer and what are your rates? I would like an assignment to do an article on Joe Whatshisname. I'm going on vacation next week and plan to do some of the research along the way; therefore, I must know right away whether you are interested."

Such a letter is no help to the editor; he doesn't even learn why Joe would be worth a magazine article.

Liberty incidentally, since turning month-

ly, no longer wants articles on the international scene. They become dated too easily.

N. Y. Times Sunday Magazine

The *New York Times Sunday Magazine* has responded favorably to everything from a postal to a three page letter, though they obviously don't recommend either extreme. For first offerings, let your letter contain:

1. A concise statement of the subject being proposed and the particular aspect which is to be treated.

2. An indication of why the subject is news.

3. A statement of the contributor's authority or qualifications for writing on the subject.

4. A simple outline—a single sentence or so for each point—indicating how the article is to be handled.

5. A statement as to when the article can be delivered, if wanted, and whether, in certain cases, the contributor can supply illustrations.

Saturday Evening Post

Article writers aiming at the *Saturday Evening Post* are advised to query before expending on any subject the time and work required to produce a publishable magazine feature. The query should be accompanied by an outline which need not run longer than two or three ordinary typed pages and should be a summary of what will appear in the finished manuscript. It should give the significant highlights of the subject; and if the writer has any special qualifications for handling the topic, has personal knowledge of it or information sources not accessible to others—that should also be mentioned. In short, the outline should make clear what there is about the subject that leads the writer to believe he could work it up into an interesting article.

Today's Woman

Harold Baron, feature editor of *Today's Woman*, thinks writers would save a great deal of time if they queried him first about article ideas. The query can be very brief—just a paragraph—or it can be an outline showing the slant or treatment. Mr.

Baron likes to know whether the writer can personalize his material and suggests he mention whether there are good anecdotes available, possibly give one as an example.

This Week

This Week's article editor, C. B. Roberts, also suggests that outlines waste less of the writer's time. Their only requirement is that the outline be complete enough to allow the editors to visualize the potentialities of the article. One possible technique would be that the first paragraph or two of the outline comprise the actual lead of the article as the author intends to write it. A list of the points to be covered in the piece should follow.

Avoiding \$ Trouble

Let's say your outline of an article is okayed by the editor. He says: "This outline sounds nice. We would enjoy seeing this in 3,500 words. Could we have it in 10 days?"

Is that an order? Does it mean you will be paid on receipt?

The only time you can make an editor pay for what he has ordered is when he says: "This outline sounds nice. We would enjoy seeing this in 3,500 words and will pay \$75."

When an editor tells you to go ahead on your outline, and does not mention price, or when he hedges on his price as per any of the following, you are submitting on speculation.

"On scripts that we purchase, we pay 3c a word for what we use."

"In the event we purchase this, and I am confident if you follow this outline faithfully, and do a good job, that we will, we pay 3c a word."

"Why don't you write this up the way you outlined it? We pay 3c a word, and you should be able to sell this to us."

"As soon as I receive your finished story I will let you know what we can pay. The rate is 3c a word, but I shall try to get you a bonus. If you do a good job, we should snap this right up, and pay a bonus, too."

If you don't want to write on speculation, and the onus is always on you, never



"Sirs: I can't understand your attitude as my wife, mother-in-law, Mr. Hazel (our local librarian) and several neighbors agreed that it was a very fine story."

on the editor, who will pay-off only what he has previously declared in writing, then you must ferret out a pay-off clause. Here's how to get it from him:

"I am so glad you liked my outline and it will be a pleasure to work for you. You mention 3c a word. Is this payment on receipt? If not, I cannot tackle the job now as I have other orders waiting. Could you let me know by wire, please?"

If you don't feel strong enough to draw such a line, you can always bend a little like this:

"I am not sure from your letter whether you intend to pay 3c a word on receipt, or whether you feel this script is being done on speculation. I am always willing to work on that basis because I feel if I can't write what the editor wants, there is no reason why I should get paid. However, in this case there is a certain amount of time and minor expenses that I will have to pay out—

time that could be spent on work already ordered. Would this be agreeable to you? Pay me \$50 if you do not use this piece and 3c a word if you do, with a \$50 minimum."

The whole payment matter resolves down to this: If you deliver the editor what he wants, you'll get paid. If you don't, you're out your time. Most editors, working with authors who are competent and whose professional ability they have reason to trust, based on previous experience, will be willing to guarantee the author a small part of the anticipated payment (20 to 40%) in the event of rejection. An editor will not do this, however, with an author with whom he is working for the first time, or who has sent scripts in the past that needed considerable editing or revision.

Let your rule be this: Unless you have the rate and date of payment, "3c a word on receipt"; or, "3c a word on acceptance, report in 10 days"; or, "3c a word on publication, report in 10 days and payment no less than 90 days after acceptance"; in writing, then the editor's letter is merely a good omen. In the above, only the quote italicized is an actual order.

One of the tricks of the editor's trade is to write double talk letters of encouragement that send an article writer into the woods of research for weeks in the belief that he has pre-sold an article. Editors of big national magazines do not do this. They are business men, and their letters of encouragement regarding article outlines are precise in regard to payment: "We like this outline and will cordially read your completed article. If it is acceptable, our rate of payment is 3c a word for what we use." Or, "We are ordering this piece at a flat rate of \$300; payment on receipt. Please write 4,000 to 4,500 words and we may cut to 3,500."

Attempts to confuse the author by such double talk as "I'll read your script as soon as it comes in and send you what I am sure will be good news, right away," are frowned on by editors of major magazines. But the responsibility is upon the author, who is the seller, and the weaker party, to get his terms clearly agreed upon in writing, in advance.

How Well Do You Know The Markets?

DID you ever go down to the fruit cellar and find that your young son or daughter had painstakingly torn the labels off all the jars?

Well, we've selected the following leads and left off the name of the magazines in which they appeared. You have four choices, and one name in each group is correct. How many can you identify?

1. When I left Dr. Colby's office, nothing had any reality. I seemed to be whirling through space. I put my feet down deliberately, but the sidewalk had no substance. How could there be any reality? My body had been lying to me for over five months and now buildings, people and lights were spinning in chaos.

- The Woman.* *Exciting Love.* *True Confessions.* *Hygeia.*

2. Always it had been the three of them—Lex and Irene and Corey. All through grammar school, high school, college and the six years since. They were together constantly, the three of them, laughing at their own special brand of humor. You would see them walking along, Irene in the center, easily matching the men's stride with her long beautiful legs, her hands tucked through their arms, her shoulder-length golden brown hair swinging back from her exciting face as she turned her attention from one to the other.

- Harper's.* *McCalls.* *Mademoiselle.* *Blue Book.*

3. Cress Delahanty's grandfather picked up the bowl of pink, white and red geraniums that she had so painstakingly arranged, walked to the kitchen door and gave them, flowers and bowl together, an energetic toss. He was a tall, strong man and Cress heard the bowl splinter against the rocks that bordered the parsley bed at the far end of the yard. Then he went through the kitchen into the sitting room and came back

with his accordion. He pushed his chair away from the supper table and his unused plate, sat down, and played two or three chords and then a run of high notes.

- Ladies' Home Journal.* *Etude.* *New Yorker.* *Black Mask.*

4. Even mother, who has always been fairly tolerant—for a parent—of the strange characters I bring home, rocked back on her heels the day I produced Hoolio.

"This is Hoolio, Mother," I said, tossing my books and cardigan onto the piano, which twanged in protest. "He's from Venezuela."

- Liberty.* *Boy's Life.* *Story.* *Seventeen.*

5. Mark Jordan didn't plan the thing out in advance. It was just that he saw the bunch of wild horses while he was heading down the narrow, dangerous trail that he and Walt Edland had built to reach the top of their mesa—and one thing sort of led to another.

- Ranch Romances.* *Collier's.* *Western Story.* *Argosy.*

6. It was the year of the flood that the leopard came to our valley. The leopard, whom we Tibetans call Che-la, left his river-bottom jungles to range our mountain forest for game that had fled the high waters. He drove away the serow and deer, he slaughtered the farmers' cattle, he prowled the very edge of the village, a killer lust upon him. It was I, Nahmka Tsong, the hunter, who went into the forest to stalk him.

- Adventure.* *Jungle Stories.* *Forest and Outdoors.* *The Post.*

Answers

1. *True Confessions.* 2. *McCalls.* 3. *New Yorker.* 4. *Seventeen.* 5. *Ranch Romances.* 6. *The Post.*

Clever Sentiment Pays

Writing greeting card verses, and 22 markets that buy them.



By *Pauline Rothrauff*

I HAVE just received a check for twenty dollars for one greeting card with the promise of an extra bonus when it is published. That makes sixty-one dollars that I have earned from greeting cards this week. Some weeks I earn more, some less. Sometimes all of my ideas seem to click, and then again (just as in any line of work) everything goes wrong and my most prized cards are rejected.

However, I'm especially happy about that twenty dollars, for it is the most I have ever received for one idea. Sometime ago, I received a check for fifteen dollars for one card — but this is tops!

Most writers think of greeting cards as bringing fifty cents a line, and that is the way I thought of them too, several years ago. At that time, I was employed on the editorial staff of a greeting card company that paid the usual rates. I had no experience with other companies and had received

all of my training from this one firm. When I left there, I decided to free-lance, and as I usually write the "clever" or "comic" type of verse, I sketched out most of my ideas. At first, I received from three to five dollars for a verse and sketch. Most of my ideas contained only four lines which would have sold for two dollars at the rate of fifty cents a line, but the rough drawings boosted the price.

You don't have to be an artist in order to sketch out ideas. With a little practice anyone can draw well enough to create a rough illustration. A professional artist employed by the greeting card company does the "finish." When drawing up an idea, I use a sheet of 8½ x 11 paper and fold it twice so that it is the approximate size of a greeting card. Then I draw the design and letter in the title and verse. I would go about making an Easter card in this manner:

OUTSIDE

GREETINGS AT EASTER

*Picture of older
rabbit here
surrounded by
many baby
rabbits*

Hope Easter brings you a
supply,
Of joys that quickly multi-
ply,
And that long after Easter's
over

. . . . Always be sure to give
verse a title.

. . . . If possible, have most of
verse on front page.

INSIDE

*Picture of rabbit smiling
happily with large clover
blossoms growing all around
him*

YOU'LL BE UP TO YOUR EARS IN CLOVER!

—Drawing can be made
more attractive by tint-
ing with colored pen-
cils.

—Have important last
line on inside.

At first, some editors were very helpful and wrote long letters encouraging me and asking for special assignments. As my ideas became more original and my drawn suggestions improved, I received from five to ten dollars per card. That is what I still receive for most of them; although now and then, a special card brings more. At present, I have sets of cards out to twelve different companies. It is always a thrill to receive a check from a new company or to have an editor write you that he likes your ideas and will call on you whenever he needs material.

If you have been interested in greeting cards for any length of time, you have, no doubt, heard most of the customary rules. Here are some of the vital ones pertaining to "clever" and "formal" verse.

1. Study the cards in the card shops. Read them carefully. Try to determine what it is that makes one particular card stand out from all others.

2. Select the companies that you wish to write for and slant your material for them. The manufacturer's name is on the back of nearly every card that is put out by a major company. The names of smaller companies may be found in "THE WRITER'S MARKET," and in the Manhattan and Chicago telephone directories which are in many public libraries. However, before submitting material to these smaller companies, query first and find out if they are in the market for verse material. Many of the smaller companies only buy at certain times during the year, while the larger companies are an all-year market.

3. Be sure your greeting contains a wish, a compliment or an expression of appreciation.

4. Be original. Try to give your idea a new twist, and never copy a published card. Editors are only interested in new ideas and expressions or in old ideas presented in an original manner.

5. Don't use trite rhyme schemes such as "you" and "too" or "sick" and "quick." You can buy a rhyming dictionary at the dime store. It is Little Blue Book number 25.

6. The meter must be perfect. By "meter" we mean the measure of each line. Each line must possess a certain number of accented and unaccented syllables. For instance, notice the following verse:

*Valentine Greetings to My Wife
In party dress or gingham gown
You're always mighty sweet,
In fact, you're just so doggone swell
You sweep me off my feet.*

The entire verse follows a certain pattern. In the first line there are four accented syllables. In the second line, three syllables are accented. The third line agrees with the first and the fourth line with the second. Throughout the entire verse, each accented syllable is preceded by an unaccented syllable. Read the above verse aloud. Notice the natural rising and falling of your voice. Now let us change it a bit by adding a word here and there irregardless of accent.

*In your party dress or your gingham gown
You are always just so dear and sweet,
In fact, you look so doggone swell,
That you sweep me completely off my feet.*

Awkward, isn't it? A card shopper would hardly stop to read it through, and it certainly sounds mawkish. By a few additional words the whole pattern has been spoiled. Verses must sing along so that the reader can understand their meaning instantly.

It is not always necessary for the verse writer to follow this first pattern mentioned, although it is the most popular with many greeting card editors. If you will notice in the Easter verse that I illustrated, we have the first and second lines agreeing both in meter and rhyme and the third and fourth lines agreeing in meter and rhyme. In the following verse we have another pattern which is also acceptable.

*With Love to Mother on Her Day
Love you, Mother? Sure we do!*



*And that's just why we're sending
Wishes for the best in life
And happiness unending.*

Here the first and third lines begin with an accented syllable, and the second and fourth lines begin with an unaccented syllable.

Although there are many more complicated forms of meter, they are very rarely used in greeting card verse writing. "Clever" greeting card verses should be kept almost as simple and happy as Mother Goose jingles.

7. Never use poetic language. People want to see their own thoughts expressed on the cards they buy, and modern people do not talk like Keats and Tennyson. An editor whom I queried recently, replied: "We prefer light, sincere, down-to-earth greetings. *No purple poetry!*" The following verse is a glaring example of purple poetry.

*Shining through the stars of night,
Flaming in the light of dawn,
Golden memories of your smile
Brighten days since you are gone.*

You wouldn't talk like that, would you? Well, neither would anyone else. Here is another "missing you" type of verse, but this one is "cute" and light, and doesn't remind the reader of horsehair sofas and wax flowers.

*Gosh! 'Dis old world sure am upset,
It jest ain't fair and square
Dat I should be away off here
And yo' away off there!*

If you want to sell what you write, keep your verses light and cute like this one. Of course, this idea has been done a number of times, but if you can retain the "missing you" thought and say the same thing in a different way it will sell over and over again.

8. Never use inversions. For example: never say, "In my thoughts, you are today." *The language of a greeting card must sound like ordinary conversation.* If I seem to be repeating myself on this score, it is because so many beginners insist on confusing poetry with greeting card verse.

9. Every card should be given a num-

ber so that the editor (in case he buys) can refer to it by number and, also, for your own records. Always keep a record of every card that is out and the company, to which you have sent it.

10. Don't refer to anything that the general public would not understand. Some years ago, when I was just learning to write greeting cards, I started one verse like this. "Now Mona Lisa had a smile." I don't remember the entire verse but it went on to say that the recipient's smile was much more charming than that of the Mona Lisa. A patient editor pointed out to me that a great many card shoppers would not know of Mona Lisa and the verse would have no meaning for them. Some time after that, I noticed a card on the market that referred to the "wonderful one hoss shay" and I wondered if that, too, didn't leave a number of people cold.

The more conversational and down-to-earth a greeting is, the better it will sell. However, if you can make it "cute" or "clever" by bringing in some well known historical or story book character or reference, so much the better; but be sure that your reference is one that the average shopper will understand.

11. Never use any modern reference or expression that will be *passé* within a year. Remember that the ideas that you write down now won't be on the card counters until next year. Of course, slang expressions like "O. K.," "Gee!" and "Gosh!" are all right and in many instances add to the cuteness of the verse. But new expressions—the kind that come and go like "Kilroy was here"—must be avoided, for in a year's time they may be forgotten.

12. Be sure that the last line carries a special punch. In other words make your verse "end with a bang." If necessary write the last line first and then make the others lead up to it. When writing the Easter verse that I illustrated a few paragraphs ago, I wrote the last line first. I decided to make an Easter card with a rabbit in the illustration. I wanted to wish the recipient joy both at Easter and in the year that followed, so I asked myself, "What would make a rabbit happy? What do rabbits like best?" Then I remembered



some rabbits that I had as a child and how they used to hop about when I brought clover to their pen. A little more reasoning and I had the lines:

*And that long after Easter's over
You'll be up to your ears in clover.*

After that, I wrote the first two lines that lead up to these.

Someone said to me the other day: "It must be nice to be talented." And I felt like answering, "Talented! It isn't talent. It's just hard work."

For ideas, study the ads in all available magazines, noting any unusual combination of words and clipping the better ads for your file. One ad that I clipped shows an old fashioned stage coach being pursued across the desert by bandits. Another one has a little angel floating along on a cloud, picking fruit from trees in the sky. Such ads are interesting and colorful, and one of these days when I'm making up a card for some special occasion, I'll look through my file and perhaps one of them will suggest just the idea that I'm looking for. Ideas are like seeds; they are planted in the subconscious mind long before they germinate and bear fruit that the conscious mind can recognize.

You'll receive many an inspiration from joke books, popular songs, radio programs,

slogans, illustrated juvenile books and, of course, from published cards. Look through the illustrated juvenile books in the children's section of your public library. Ask friends and relatives to save the greeting cards they receive for you, and whenever you see a card that especially appeals to you, buy it. Keep these cards in a special file, so that you can look them over whenever your fountain of ideas seems to have gone dry. Take special notice of cards with attachments and trick folds, and try to think of something new in this respect.

Be interested in everything around you and jot down all clever ideas and expressions that come to you. However, no matter how much a published ad or card appeals to you—don't make something similar—*make something better!*

Another thing, don't wait for an idea before you sit down to write. Allot yourself so much time for writing from each day, and sit down to write whether you have an idea or not. Look through your file of ads and ideas—think of card shoppers and what they want to find on the counters. It may go slowly at first, but after a few weeks you'll be so anxious to get at your writing that your brain cells will seem to be bubbling over with ideas. Although you may sell some ideas right away, don't expect immediate sales. Greeting card writing like any other kind of writing requires study and practice. As the weeks go by, you'll notice that you are steadily improving and that your sales are increasing.

Don't be discouraged if a card doesn't sell to the first few editors who review it. What appeals to one, may be poison to another. About a month ago, I sold two cards for five dollars each that had been to over a dozen companies, and yet a leading company bought them both.

Years ago, I came across a card bearing the picture of a little darkey saying, "Dey's plenty o' room at de top, but it ain't no rest room!"

Apply that to your own greeting card writing.

Markets

American Greeting Publishers, Inc., 1300 West 78th St., Cleveland 2, Ohio. Robert

McMahon, Editor. Want humorous material only; no general verse. Pay 50c a line and up, at the time of purchase.

Barker Greeting Card Company, Barker Bldg., 14th and Clay Streets, Cincinnati 10, Ohio. Alvin Barker, Editor. Interested only in unusual, humorous, clever and novelty ideas for all occasions. Reports within two weeks. Pays highest premium price for ideas accepted.

The Fairfield Line, Inc., Division of George S. Carrington Co., 2732 Fullerton Avenue, Chicago 47, Illinois. Editor will consider everyday sentiments throughout the year. Pays 50c to 75c a line for conventional sentiments, 75c to \$1.00 a line for humorous sentiments. No Christmas or Valentine sentiment being considered this year.

Crestwick, Inc., 251 Fourth Avenue, New York 10, New York. Albert Bodian, Editor. Christmas greetings; general and relative, in prose or four-line verse. Also uses birthday and everyday greeting card material in prose or four-line verse. Prefers prose. Reports in two to three weeks. Payment is on acceptance and is commensurate with calibre of material submitted.

Gartner and Bender, Inc., 1104 S. Wabash Ave., Chicago 5, Illinois. Janice Trimble, Editor. Generally prefers sentiments maintaining a gay, informal conversational tone. Uses conventional, relative and humorous verses, 2 to 8 lines long. Also short prose. Especially interested in clever comic ideas. Minimum payment 50c per line, on acceptance.

Greetings, Inc., Joliet, Illinois. Grace Ingram, Editor. Uses conventional, cute and humorous verses, as well as prose sentiments. Likes them to be conversational in style, simple in wording, clear in grammatical construction, and fresh and original in theme. Better than usual prices for outstanding material.

Hall Brothers, Inc., 2505 Grand Avenue, Kansas City, Missouri. Louise Randall Lutz, Editor. Interested only in outstanding material, both general and humorous, everyday and seasonal. Pays 50c a line.

Hampton Art Co., 470 Atlantic Ave., Boston, Massachusetts. Buys sentiments

only for everyday line. Particularly wants humorous ideas.

The Keating Co., 22nd and Market Sts., Philadelphia 3, Pennsylvania. Uses Christmas and everyday general verse. Pay 50c a line.

McNicol Greeting Card Co., 28 Oliver Street, Boston 10, Massachusetts. Gordon J. Gallan, Editor. Uses Christmas and everyday verse, 4 to 8 lines. Pays 50c a line.

Norcross, 244 Madison Ave., New York, New York. "We have our own editorial staff and so do not often buy verses from the open market. However, we do buy an occasional verse (at 50c a line) if it is especially sincere, or if it has a new fresh humorous twist."

Novo Products, Inc., 1757 North Park Ave., Chicago 14, Illinois. William D. Harris, Editor. Uses ideas for comic greeting cards for all occasions. Only different, comic material with a real punch is considered. Ideas should be submitted in the form of a rough sketch, or at least an explanation of the desired sketch, with verse or expression attached. Reports in about 30 days, and pays \$7.50 for each idea accepted.

The Paramount Line, Inc., 109 Summer Street, Providence 1, Rhode Island. Uses 4, 6 and 8 line sentiments for all occasions with the exception of Hallowe'en, St. Patrick's Day and Thanksgiving. Good comic ideas always in demand. Pays 50c a line.

Quality Art Novelty Company, 787 Eleventh Avenue, New York City 19. Bernie Bendith, Editor. Uses seasonal and everyday verse. Best to query editor concerning exact needs at any time. Pays 50c a line on, or very shortly after, acceptance.

Rose Company, 24th and Bainbridge Sts., Philadelphia 46, Pennsylvania. Mel Hirsch, Editor. Uses Christmas, Easter, Mother's Day and everyday material at any time during the year. Considers prose, ideas, verse and art work. Prefers 4 lines which should contain a real wish. Pays 50c a line.

Stanley Manufacturing Company, 804 E. Monument, Dayton, Ohio. Raymond Stark, Editor. Uses conversational greeting card sentiment of all types, and for all seasons. Prefers work from experienced writers. Re-

(Continued on page 80)

A free-lancer conquers
the writers' dread bugaboo—
the slump

BLACK MOMENT

By Dwight V. Swain

THE TIME was January, 1947. The place, Eureka Springs, Arkansas, whence the housing shortage had driven one semi-pro pulp writer, named Swain, complete with wife, son and typewriter.

Comfortably situated atop an Ozark, with a breathtakingly beautiful mountain view before me and the army a thing of the past, I settled down to work. Prospects were wonderful. On coming out of service, I'd spent several months at the University of Oklahoma under that old master pulpateer, Foster-Harris, burnishing three-and-a-half years' rust from my technique. Now that period of study was paying off. My first dozen post-war stories had all collected checks. Ziff-Davis, my biggest and best market, was going great guns. Operating on the "don't carry all your eggs in one basket" theory, I was also breaking in with several New York houses.

... And then, one day, the words stopped coming.

There are a lot of names for it—"freeze-up," "dead end," "dry spell," "slump." But no matter what you call it, it boils down in practice to a maddening psychological paralysis that blitzes your produc-

tion for months on end. Generally it comes after you've sold half a hundred stories or more, crashed a dozen markets. There are friendly little notes from the editors instead of form rejection slips. Your word rates are going up, and you've probably quit your job for full-time free-lancing.

Then without apparent rhyme or reason, the flow of copy slows to the merest trickle or shuts off entirely.

It is, I think, the darkest hour in any writer's life. Bill Gulick, whose name appears on covers all the way up to and including those of the *SEP*, recently told me he was convinced such "dead ends" finish more semi-pros than any other single pit-fall.

The accompanying sense of utter frustration and helplessness is what gets you. Many old-timers, who have been through it time and again, deny flatly that a remedy exists.

I don't see things quite so darkly. The road back from a slump is rugged, but I think there are methods you can devise to help yourself come back. I had to learn the hard way.

Slumps come when a writer's subcon-

scious story sense rebels against structural defects in his plotting. I'll illustrate what I mean by showing how my own production fell down.

Of necessity, a slump starts several months before the actual stoppage. My troubles began, I suspect, the day I got a hurry call from Ray Palmer at Ziff-Davis for a baseball story to be run in the first issue of a new sports book he was planning.

I'd written at least a few stories each for fantasy, pseudo-science, detective, western, and general adventure pulps—but never sports. And while I can work myself to a fair lather over football, wrestling, boxing, or tiddlywinks, baseball leaves me sound asleep.

But I wasn't smart enough to recognize this looming eight-ball. I prided myself on my ability to produce anything any time; so I set out to write baseball. I balked at asking Ray to let me switch to lacrosse or ping-pong—even though I knew him to be as agreeable and cooperative an editor as you'll find anywhere.

That story wouldn't come! The harder I tried, the sourer all my ideas seemed. I wrote dozens of leads, and every one of them read like cold oatmeal tastes. The characters—livelier corpses have been lowered into graves.

I've often wondered how long it would have taken Ray to reject that monstrosity, had it landed on his desk. As it worked out, I never even finished it; because after two weeks of groping, I got a wire telling me that publication of the new book had been indefinitely postponed.

But by now the damage had been done. I'd tried to force myself to write a story my subconscious didn't like and had failed. That's dangerous, because it does things to your ego, making you doubt your own competency.

Only these are things I discovered much later. At the time, I was too busy snarling at myself for having wasted two weeks to pause long enough to use my head.

I trust you're smarter. And maybe a couple of brief working rules will help you keep these particular snares in mind.

First: Don't try to write any story that

instinctively antagonizes you, no matter how lush the prospective profits.

Second: When you start a story, finish it. If you don't you soon may find yourself starting dozens and finishing none.

For my part, I not only failed to recognize the mistakes I'd already made, but also stumbled into new ones. To recoup for lost time, I launched a long crime novelette. I didn't worry too much about tying the plot up tightly. After all, murder's murder, and what I wanted was quick cash. By forcing, I jammed production back into high and got the completed script into the mail in a hurry. Another, same calibre, same working methods followed.

They came back. Sloppily plotted and sloppily written, they were rejected by virtually every detective book on the stands.

Too late, I decided it was time to straighten up and fly right. But that state of mind commonly termed "the jitters" had begun to take a hand. I found myself worrying over everything—money, editorial reactions, what my friends and my wife's relatives thought, the progress of the baby's teething. Especially money and editorial reactions.

When you begin to fret inordinately about those two items, you're stepping onto a greased track, with a downhill grade before you all the way. The need for cash drives you to produce, even while the fear of rejection freezes your faculties. Judgment and a sense of proportion go by the boards.

It was at this stage that I scuttled my last chances of dodging a slump. I did it by vowing to sit down and coldbloodedly chart out a story that would sell.

A western seemed like the best bet, so I hastily thumbed through fact books till I came across a line about a feud-provoking will. It struck me as a fairly unique idea. Twisting and expanding it, I fought the a *brand-new plot*.

Promptly, my troubles mounted. The flood of words that had, on a couple of occasions, brought me as much as \$1,000 a month, were damned. Once I'd done a 25,000-word novelette from blank paper to mail in five days. Now I suddenly found myself struggling to give birth to one page

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"How come you're so quiet in here?"

of copy in the course of ten long hours.

Why? For my money, the trouble lay in the hurried, formalized way I'd gone about plotting. It was probably the worst possible way to approach a story, because fiction for me isn't based half so much on deliberate planning and conscious technique as it is on feeling and subconscious story sense.

To translate this, let's assume you're learning to drive a car. From past observation, you've gained a fairly adequate notion of how an automobile should be handled. Your instructor explains the procedure to you further.

It looks simple, and soon you reach a state where you begin to feel that driving will prove absurdly easy.

Then you get behind the wheel and try it. Regardless of all your efforts, every move is awkward. Why? The answer is lack of practice. You're performing *consciously* the operations involved in driving. Each movement must be planned before

you carry it out.

So long as this holds true, you'll continue to be nervous and inept. Only when every move is instinctive, will you become a first-class driver. Repetition must pile on repetition, till your responses to car and situation are pushed out of your conscious mind and into that underlying subconscious realm where action precedes thought and logic.

The same pattern, though infinitely more complicated, holds when we're learning to write fiction.

We acquire the groundwork, first, by reading an infinity of stories. Later, when when it occurs to us that we might create stories of our own, we add to this backlog by a conscious study of technique, and by trying to write ourselves.

The first stories we attempt generally prove to be pretty awful. But if our interest in writing is strong enough to make us stay with it, the rudiments eventually seep down into our subconscious. There they mix with the raw materials of fiction—back-

Benable

ground, situations we have known or read about, people and their reactions and emotions—and we begin to produce salable copy.

Whether we realize it or not, however, these early yarns are almost always basically *old* stories. The patterns, the materials, that go into them have been maturing for months and years.

But now a crisis develops of which most of us aren't even aware. For as we learn more and more about writing, our production goes up. Checks increase in size and number. Maybe we turn to full-time authorship. There's an intense consciousness of our own creative powers, an exaltation that may come dangerously close to sheer egotism.

It is in this stage that we unwittingly lay the groundwork for our downfall. For one thing, we tend increasingly to think of stories as a matter of mere mechanics. And while mechanics are important, feeling—an emotional approach to fictional characters and their problems—is what makes for real interest. Almost invariably, the yarn written by mechanics alone is peopled by puppets. Such a story bores you when you write it—and consequently is harder to do well—and it bores the editor when he reads it.

Third: Never try to write a story you can't feel. If you can't work up an interest in your characters, their fate and problems, ditch them and find others who do grip your imagination.

But even worse than the mechanical approach is the almost universal failure to gather new ideas to take the place of those siphoned off by rising production. Instead, at a time when we should constantly be learning, we forget everything in our rush to get out copy. We're too busy to jabber with that old-timer across the hollow who claims he rode with Bloody Billy Anderson. There's no time to waste pawing through that mass of moldering books in the library attic.

Fourth: Garner new material every chance you get, both by planned research and by contact with the world about you. Don't let writing trick you into isolation from the stream of normal life.

If we fail to conserve our resources, we increasingly find we must hunt for plots. A vague uneasiness begins to gnaw at us. Dazzled with checks, we shove it out of our mind and push merrily ahead, spending less and less time on fiction fundamentals, more and more on quantity production.

Then, one day, we snatch up an idea with a fallacy. It's a flaw we don't quite catch in our conscious, face-of-the-mind plotting. But as long as that hidden weakness is there, it's darned near impossible to write the story to ring true. So . . .

Remember that slumps come when a writer's subconscious story sense rebels against structural defects in his plotting.

We go ahead and try to write the story. But our subconscious, already resentful of all the abuse we've given it, recognizes that weak link for what it is and goes on strike.

This is the day the words stop coming.

In my own case, I'd blithely violated every rule I now lay down. My production had been high, my intake of new ideas low. Instead of heeding such danger signals as my breakdown on the sports short, I'd turned to forcing plots—plots hurriedly done by formula, without strength or depth or real feeling.

Although my conscious mind refused to recognize the flaws in these robot plots, my subconscious could and did. It had been around the literary racket a long time, reading stories, first; then writing and studying about them. It knew when an angle rang false, even if it hadn't had time to decide all the whys and wherefores. So it took the only road it knew to tell me something was wrong: it balked. Where before I'd whipped through page after page of copy with the speed self-confidence brings, now I fiddled with words. Precision, shades of meaning, grew all-important. I found myself spending an hour on a sentence, an afternoon for a paragraph.

Fifth: Whenever words begin to loom too large—whenever you find yourself rewriting a page a dozen times with no major change of content—STOP! Forget the writing and, instead, search your plot for structural weaknesses.

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But I was in a slugging mood by then. If I could produce only a page a day, then a page a day it would be. I still didn't recognize I was trying to cover plot flaws with "fine" writing.

Finally, the story was finished. I put it aside for a week while I went out and helped my friend Morry Hull (who writes confessions) slaughter a steer. I went fishing, walked the hills, and took a trip down to Fayetteville for a day — anything to get away from that damned story.

At last, feeling that maybe by now I'd regained at least a little of my perspective, I sat down and read the script over once

more. As I read, a lot of things began to come clear. Things like the hero's weak motivation, the unnecessary characters and the way the climax fell flat at the end.

Grimly, I went back and replotted and rewrote. It wasn't too hard now. My subconscious had had a chance to catch up with itself and figure out what was wrong.

This time, my wife read the completed script. And when she gave me her final verdict, we discovered some of those lovely, lovely paragraphs I'd toiled over so long in the first draft had survived the rewrite . . . and every one of them stank to high heaven. The hours of weighing words

showed up as lifelessness in some places, lurid over-dramatization in others. All that endless polishing actually had been sheer waste motion.

I went back again, this time with a red grease pencil, reading aloud while my wife listened. Each time the corn grew too high, she'd stop me, and I'd mow down as many lines as necessary.

Then, for the third time, I typed it up—and this trip even I could see the improvement. I sent it to *Mammoth Western*. It sold the first trip out, and Ray Palmer had some very nice things to say about it in his editorial column when it appeared as the lead novel in the March, 1948, issue under the title of "*The King of Las Crescentes*."

I wish I could say that with "*The King*," my slump troubles came to an abrupt end. But I was just beginning to get a glimmer of what was wrong. It's lots easier to talk about refilling a drained subconscious than it is to do the job. Again, the finicky false perfectionism that goes with a slump freezes into habit in practically nothing flat.

Both these problems can be licked, and maybe the procedures I developed will work for you, too.

As an initial step, I've cut my actual writing time to four or five hours per day. The remainder of the working period is better devoted to gathering material and maintaining perspective. To that end, I now make it a point to read a lot. I see more movies. I poke my nose into any situation that arouses my curiosity. I'm extrovert enough to enjoy talking to people, too. Surprisingly often, story material develops.

Whenever I get an idea, I try to remember to make a note of it. Then, in order to give my subconscious as much chance as possible to mull over and organize the data, I glance through these notes a couple of times a week. Almost invariably, I find I can revise, expand, and/or combine ideas. I put all these down, clipping them to the original note. Often, before I'm through, an entire story will be almost completely outlined, ready for use as soon as I finish the one currently in the mill.

I follow two rules, though. First, I *never* use an idea that hasn't been in my file at

least a month. Second, I tackle *no* plot that has even a faintly sour ring. The chances of stalling on such are too great.

When I come to the writing itself, I try to dodge my perfectionistic holdovers by grinding out the story hell-for-leather. I don't revise one word, no matter how horrible it sounds at the time. I also make it a point to hold myself to an absolute minimum of five pages per working day. Then, when the story's completed, I go back to the beginning and turn on my critical faculties. I cut, I edit, I revise. But not too much. A day of such polishing for a pulp short story strikes me as ample.

Naturally, there are plenty of times when, despite all precautions, a story bogs down. In such cases, I first check the plot. If it still satisfies me, I then return to the place where things went haywire and ask myself three questions:

First: Is the hero carrying the ball?

If he isn't, give it to him and kick him in the seat of the pants! Keep him acting, rather than acted upon. Nothing stops a story quicker, for me, than to have the hero sitting around waiting for something to happen to him. Let him hunt trouble, if need be but don't let him fall asleep for lack of anything else to do!

Second: Is there conflict?

This is the basic element of every story. Yet time after time my own masterpieces have fallen by the wayside because the hero and villain were traveling parallel roads instead of meeting in a head-on collision.

Third: Is there emotion?

As I said earlier, if you don't feel strongly about your story, if you don't care what happens to your characters, you're bound to get bored. At which point your production will stop.

In line with this last point, by the way, I've often heard the plaint that there's a limit to even a writer's power to emote—that he can't turn his feelings on and off with a spigot every time he needs a touching scene. If this is one of your difficulties, try gathering yourself a selection of "mood music" records—numbers that excite you or make you blue or set your feet to shuffling. Then, when you need a particular emotion, put on the proper record and write to it.



Additional Laughs

By Charles McCormack

THIS article will supplement the cartoon market analysis I prepared for the 1948 WRITER'S YEAR BOOK. New faces and titles have entered the gag scene since that listing appeared, while others altered, succumbed, or absconded with my return postage.

First, as they say in advertising, the picture. Biggest news today for writers of visual humor is the cyclonic expansion of television. Whatever they ultimately call it—video, tele, viz—it will eventually bury the pun and the insult gag of radio and install the 'sight gag in reigning favor; the lads who've written cartoon humor through the years will come into their own, because they understand (as the BC boys do not) the construction of humor, the handling of situation. New York newspapers carry accounts almost daily of new ventures in television. I don't know what eventual effect this will have upon cartoons, but it certainly will not injure cartoon gagmen—they can make the switch without a catch in breath. It's the same gag for a different artist.

WRITER'S DIGEST has reviewed some texts on television and will cover more. I earnestly recommend that every gagman study them, for they deal in his future.

Magazine sales underwent their accustomed seasonal slump this summer. Added to zooming production costs, this was too much for a few, whose places were quickly filled by optimistic newcomers. And most of the recent arrivals are cartoon-minded.

As cartoon demand grows and more people enter the field, various individuals and agencies have undertaken to "educate" the fledgelings, or at any rate to charge them for an education.

No one can teach you to cartoon, or to write cartoon gags. The ability to create, sometimes referred to as talent, cannot be imparted. The most any guide can do is to get you back on the road when you wander afield. He may tell you your weaknesses and encourage your forte. But he can't give you anything. A hundred critics and as many schools can never make you a George Price; that takes a large portion of talent and a larger portion of toil, and the best any mentor can do is to reduce the latter without damaging the former.

Hence I advise you to investigate carefully anyone who claims that he can teach you to cartoon, or to write salable gags. But there are tricks to all trades and the right guiding hand may lead you to them with less waste effort.



Kohler

"Of course, they changed my gagline and farmed the rough out to one of their regulars, but 'there' it is!"

A good many years ago a young chap in Pennsylvania read one of my articles in a writer's mag and decided to become a gagman. I hope that the wisdom of maturity enables him to forgive me. At any rate, he figured it out for himself and was eventually able to support himself as a gagwriter. What he learned about putting together pictorial humor he has written and mimeographed, and offers for sale at a very modest price. It is not a complete treatise, does not define situation, and deals with only three of the seven basic types, but it's well organized and worth several times the dollar cost. He is Philip Leeming, 1853 Market St., Harrisburg, Pa.

Even though you're GI, the chances are

that you can't get into the Art Students' League if you come to New York. The waiting list is that long. You may be able to learn as rapidly while sitting right there in Podunk, if you go about it rightly.

Get *The New Yorker*, *Collier's* and the *Post*. Study their cartoons. Purchase and digest Richard Taylor's new book, "Introduction to Cartooning." This tome has solid thought in back of it and neatly pictures what's ahead for a struggling beginner. Student artists can sit in a life class in almost any city. And now, before you start to develop a style which you may later fear to ruin by tinkering with it, is the time to learn to draw properly. Any fair but not fine cartoonist will corroborate

that statement.

If gags are your meat, write at least six a day. You can do that in spare time. Then go back over those you wrote one, two, three months ago; you'll be amazed at how easily you can now improve them.

And, so help me, next year I'm going to publish that long promised text on situation humor.

Gagmen seeking artists can obtain a list of names wanting gags by sending 25c to *American Cartoonist*, Box A-1, Lawndale, Calif. Artists who need gags can get their names on this listing gratis. The listing is, of course, for proven professionals.

Here's the appendage to the market list—new, revised, and deceased:

Air Trails Pictorial, 775 Lidgerwood Ave., Elizabeth, N. J. This being the new address of many Street and Smith mags. Citizens may still leave material at the old stand. Book aimed at young men who seek, or have, aviation careers. Brief light copy is used, as well as cartoons. Gags concern any phase of flying, also model planes. Fairish rates from Albert L. Lewis.

Alaska Life, 708 American Bldg., Seattle 4, Wash. The vanishing sourdough in the great outdoors—with GI overtones. Five dollars.

America. Wrongly listed in the YEAR BOOK as a cartoon market. They don't want 'em.

American Sportsman, 2017 E. Admiral Blvd., Tulsa, Okla. A correspondent informs me that this new regional book on competitive and other sports wants cartoons. I haven't had a chance to investigate.

Aviation & Yachting, 11201 Conners Avenue, Detroit 5, Mich. Private flying and boating, club stuff. Low pay from Walter Brennan.

Better Farms, 928 Broadway, Buffalo 12, N. Y. Low rates on publication for rural material.

Boots, The Airborne Quarterly, Birmingham, Mich. Their 'chute didn't open.

Bowling, 2200 N. 3rd St., Milwaukee, Wis. Fan book. Not sure whether the rates are up to pro standards (five dollars).

Calling All Girls, 52 Vanderbilt Ave., New York City 17. One of *Parents'* string. Revamped, added color, upped the price. Wants humor copy with light illustration, and cartoon series (spreads). Better see the book. Good pay from Claire Glass.

Collier's, 250 Park Avenue, New York City. An internal shakeup has occurred, involving nearly fifty per cent of the personnel. Gurney Williams is now officially Feature Editor. Cartoon requirements continue about the same (see the YEAR BOOK) except that spreads have been added. A recent issue contains a honey by Garrett Price, two-page spread in full color, on a vacationing gagman's perorations. The check was probably fat enough that Garrett can vacation a while longer and give somebody else a chance.

Column, 200 W. 57th St., New York City 19. A new idea already in sample print. Has had a tryout in several areas, will revise to suit the critics and make official appearance sometime in '49. They're gum-beating policy now. Jack Weeks tarried briefly, moved to *New Republic* when somebody over there decided to run for President. Query before submitting.

Compressed Air, 942 Morris St., Phillipsburg, N. J. Non-political book. For miners and other industrial users of cramped atmosphere. Modest rates on publication. Also uses light verse. C. H. Vivian.

Wilfred Diamond, 501 W. 34th St., New York City. Projects a new athletic mag for fall, emphasizing boxing, wrestling and gym. Offers pay on publication and you had better rush cautiously.

Esquire, 366 Madison Avenue, New York City 17. All cartoons are now handled in the New York office, as they were some years ago. New humor editor is Bill McIntyre. At long last, *Esqy* has suffered an increase in rates. Gags, typed or roughed, now bring fifteen or twenty dollars, according to size of reproduction. Cover ideas at "unspecified" rates "according to value." Drawings bring proportionately higher prices. Dave Smart has wandered off into a chain of movie houses, Coronet films, a Swiss publication, and a Scotch tape factory.

The newsstand price is unchanged, though the book grows thinner. *Esqy's* wandered, too.

Fashion Model Magazine, 41 W. 52nd Street, New York City 19. A serious trade book for this profession. Began as a tab called *Hold It*, has now gone mag with resultant increase in ads. Wants anecdotes and humor on models, both human and animal, male and female. Rates vary. Robert Knight.

Flying, 185 N. Wabash Ave., Chicago 1, Ill. Now asks for short humor at five cents a word and up. Appeals primarily to private flyers. Cartoon requirements unchanged. Curtis Fuller.

Food Field Reporter, 330 W. 42nd Street, New York City 18. I said they wanted cartoons. Editor Ray Miller says he doesn't. I'm convinced.

'48, *The Magazine of the Year*, 68 W. 45th Street, New York City 19. Has ceased to be in '48 while it tries to raise enough fresh lettuce to be next year's magazine. In this critic's opinion, any future emanation herefrom will have to be bigger—or cost less. The first serving was a Child's meal at Longchamp's prices.

Go, 767 Lexington Ave., New York City. Went.

Highway Magazine, Middletown, Ohio. From Armco, makers of sewer pipe and such. Wants all sorts of humor dealing with highways or railways, municipalities, airports, water supply, irrigation, or any other way their products could be used. Also light verse, and light pay for everything. W. H. Spindler.

Indian Magazine, Indian Motorcycle Co., Springfield 9, Mass. Distributed through their dealers, edited by Bill Scott—the same whose background includes Temerson, Silberkleit, Fox, and, most recently Lopez' *Sir!* Bill is going to miss the subway. Anything about motorcycles goes here: light copy, verse, cartoons. Copy rate is three to four cents, cartoons only five dollars.

Modern Screen, 261 Fifth Ave., New York City. New address of all Dell publications. This one is healthy indeed and has just acquired Wade Nichols, one of Annenberg's brighter lights and editorial-

dom's collar ads. They say no change is contemplated, but Wade is gag-minded. Very good rates for cartoons on movies, etc.

New Republic, 40 E. 49th St., New York City 17. Jack Weeks now at the helm. What's-his-name is busy creating a former republic. Pay here starts at fifteen dollars for material somewhat like that in *American Mercury*. Small market for this stuff, and you can't unload the rejects elsewhere.

Nineteenth Hole, 1315 Cherry St., Philadelphia 7, Pa. Crawled in.

Photo Arts, Empire State Bldg., New York City 1. Washed out in the developing room.

Playthings, 71 W. 23rd St., New York City. For the toy, doll, and game industries. Wants cartoons at modest rates on publication. Ben McCready.

Racing Digest, 33 W. 22nd St., New York City 10. Nag gags and horse verse, like "don't put your purse on a horse." Five dollars from Paul Epton for cartoons.

Radio Best is now *Radio and Television Best*, *Radio News* is now *Radio and Television News*, and each has expanded its content to let in the mushroom. See the *Tear Book* for their requirements.

Salute, 15 W. 44th St., New York City 18. Bowed out.

Self-Service Grocer, 114 E. 32nd Street, New York City 16. Gordon Cook informs that he is using reprints only.

Ski Illustrated, Formerly of N. Y. Has been absorbed by *Ski News*, edited by W. T. Eldred in Hanover, New Hampshire, where it's likely read like a newspaper. People in that town don't learn to walk until they're half grown—they're too busy skiing. Around fifteen dollars for right ones—be sure the props are accurate.

Smiles, 215 Fourth Avenue, New York City. One of several pocket humor books here, all edited by Edward F. Murphy. Wants funny verse and photos, as well as cartoons and copy. The last must run between 800 and 1500 words, rapid-fire gag stuff. Twenty-five dollars, flat rate, for these.

The Southerner, 545 Fifth Ave., New York City 17. Room 1403, should you want to drop in. William Scott Moore is planning this one for a literate audience.

Special Detective, 114 E. 32nd Street, New York City 16. And its sister in sin, *True Crime*. Fact detective books emphasizing detection and law enforcement rather than criminals. Modest rates.

Stamp Wholesaler, Box 284, Burlington, Vt. Gags about dealers and collectors at five dollars from Lucius Jackson.

Sunshine & Health, Mays Landing, N. J. Want humorous skits and cartoons of non-nudist and conventional society. (Those nudists are as dull as we are.) Verse and cartoons (no drawings of nudists). Low rates from Ilsley Boone on publication.

Television Weekly, 48 W. 48th Street, New York City. Gags about your coming career at a down-to-earth five dollars.

This Week, 420 Lexington Ave., New York City 17. No announced change in requirements, but Charles Saxon, editor-cartoonist, has taken over the gag desk.

True Police Cases, 67 W. 44th Street, New York City 18. Walter Schmidt, star gagman of yore, now editing.

Upswing, 25 E. Jackson Blvd., Chicago 4, Ill. Missed the downbeat.

Western Horseman, Box 1277, Colorado Springs, Colo. Anything to do with horses, breeders, rodeos, riding clubs, etc. Fillers, jokes, cartoons. Low rates from Robt. M. Denhardt.

And here are some notes from north of the border:

Vic Runtz, editor of *Canadian Cartoonist*, has moved to Box 544, Arnprior, Ont. This is the organ of Canadian Cartoonists' Ass'n., which is compiling a book of its members' work.

Forest & Outdoors, 1018 Canada Cement Bldg., Montreal, Canada. Old and well-established huntin' and fishin' book with American counterparts. 2½c up for copy, no stated rate for cartoons. E. F. McKeever.

Heating & Sanitary Age, 31 Willcocks Street, Toronto, Ont., Canada. Plumbing, heating, ventilating, air conditioning. Five dollars on publication. K. E. Gould.

The New Liberty, 85 Richmond St. W., Toronto 1, Ont., Canada. Thus indicating its severance from its Southern pappy. Would like to build some home talent but, interim, continues to buy from us. Also has first grab on reprints from its N. Y. namesake. Editor Wallace Reyburn pays high rates for those parts.

Nippy, 137 Wellington St. W., Toronto, Ont., Canada. Out of the market indefinitely.

Now sit down and write me 700 more letters, which I will not answer.



NEW YORK MARKET LETTER



By Harriet A. Bradfield

THERE is something about a contest which encourages writers to climb out of their ruts and do the stories they have always wanted to write but were afraid to tackle. The promise of big checks is golden bait, to be sure. But there is the additional feeling that the work of the unknown writer will have a real chance.

Beginning with the August 28th issue and continuing each week for an indefinite time, *Collier's* will sponsor a special \$1,000 award to the "Star Story" in each issue. This will be the one which the editors consider the best piece of fiction in the issue in which it appears, the story which carries the sharpest impact. New and young writers are especially invited to submit manuscripts.

Star Stories will be chosen without reference to categories of any sort. Originality is the basic value on which awards will be made. It may be originality in plot ideas, or in characters, or perhaps in writing style alone. The editors believe that the reading public appreciates quality, and they intend to encourage it.

The regular fee will be paid on acceptance for stories—usually \$750 for first sales on short stories. The \$1,000 award is over and above this payment. Kenneth Litauer is fiction editor of *Collier's*. Address: 250 Park Avenue, New York 17.

Dell Publishing Company is expanding its fan coverage with the new monthly,

Modern Television and Radio. The first issue will appear in November, dated December. Alton Kastner, formerly of the National Broadcasting Company, is editing the book.

This will cover the fields of radio and television, as that other Dell book, *Modern Screen*, covers the movies. But the editorial approach will be quite individual and *not* a copy of that other magazine. It will be made up of fan material—anything about radio or television which would be interesting to readers generally. This may be concerned with radio programs, personalities, their families; behind-the-scenes stories; articles of a controversial nature.

The average length for features will run 1800 to 2000 words. Short features will be used, from about 500 to 1000 words. The magazine will be very well illustrated. For this reason, any feature should be one with which pictures can be used. However, the editor will take care of illustrations, for the most part. Rates of payment will be fair, and on acceptance. Better query first!

Modern Television and Radio will sell for a quarter. The guaranteed circulation starts off at 300,000 copies a month, but is estimated at 400,000. This brings Dell's Modern Group up to 3,000,000 magazines a month, and that's big business. Address

(and don't forget it's the new one!): 261 Fifth Avenue, New York 16.

Dell also has another new fan magazine on the stands, *Hollywood Family Album*. Families are in style among the stars nowadays, it seems. This is a picture book. No outside market.

The home service magazines are going strong these days. Like the fashion magazines, according to *Tide*, people buy and read this sort of publication with some other purchase in mind. Publishers build their editorial content specifically for people who are in the market for something for the home. The editorial contents go hand in hand with the advertising pages. The policy is 100 per cent service, and it works relatively well in good and in bad times. *Better Homes and Gardens*, Des Moines, Iowa, has the top home-service circulation—three and a quarter million.

Here in New York, *American Home* is making a strong appeal to the mass circulation. It had more than its share of paper and press difficulties during the war years, but now has passed the two and a half million mark.

About fifty per cent of the contents of *American Home* are bought from free-lance writers, according to its editors, but it is usually a good idea to query first. The editors can tell you at once whether the subject would fall within the scope of what they can use. They can make suggestions as to treatment, angle of approach, lengths, and what sort of pictures, if any, should be prepared by the author. A great deal of waste effort is thus saved for both editorial staff and author. The finished work would have to be submitted on approval, of course, as the editors rarely give a direct assignment. But the chances of rejection are cut to a minimum by this pre-submission discussion.

In each issue, one or two "inspirational" articles find a place. These might be on the subject of household management or family relationship problems. In most of the contents, illustrations are very important. A picture story with exact captions is often preferable to much text and a few illustrations. The editors make a great effort to edit with the small home and the woman

who does the bulk of her own housework in mind. They like material which shows women how to do things themselves, or what they can obtain easily without undue expense.

Feature lengths run about 1800 to 2500 words. But this all depends on the individual article and its nature. Payment is made on the "package"—article plus illustrations. Checks are on acceptance. Mrs. Jean Austin is editor of *American Home*. Address: 444 Madison Avenue, New York 22.

ARTHUR GORDON is taking a long leave of absence from editorial duties on *Cosmopolitan*, spending some time in Bermuda and then heading for Europe. He has expressed a desire to go back to free-lancing, which he was doing most successfully just after his return to civilian life. Meanwhile, Herbert Mayes, editor of Hearst's *Good Housekeeping*, has taken over the top editorial job on *Cosmopolitan* also. The first issue of his is the October number. These two Hearst monthlies are at 958 Eighth Avenue, New York 19.

The movie fan magazines, formerly known as the Hunter Screen Unit, are now to be called the Screenland Unit. It consists of two titles at present: *Screenland* (combined with *Movie Show*) and *Silver Screen*. Beth Taylor and Delight Evans, editors of the discontinued *Movie Show* and of *Screenland* respectively, have both resigned. Lester C. Grady is now editor of both these monthlies. Practically all material is bought through accredited Hollywood sources. Address: 37 West 57th Street, New York 19.

Argosy, the slick-paper star of Popular Publications, has made an important addition to its staff and has broadened its requirements. Jim O'Connell, formerly of *Collier's*, is now fiction editor of *Argosy*.

In addition to the usual coverage of adventure, sports, and mystery stories, this magazine is now trying to get more fiction of a general nature. Stories can be almost any type, so long as they are adult, well written, and appeal primarily to men. This refers particularly to the short lengths. Anything from 2500 to 6000 words goes here,

but the immediate need is 3500 to 4500 words. A flat rate of \$400 is paid for short fiction.

Argosy is still in the market for novelets of 8500 to 15,000 words. But writers will find that 8000 to 10,000 is surer of a sale. Payment is very good, with length, author, etc., taken into consideration.

Article needs on *Argosy* have also been expanded. There is now more emphasis on reader-service. The magazine covers travel, new business opportunities, hobbies, in addition to its usual run of subject matter. Most articles should be submitted in outline form first, in order that the editors may have an opportunity to guide the writer on how to handle the material. Although this does not mean a definite assignment it eliminates a great deal of unnecessary work.

Here are the editor's suggestions as to fields which are open to the article writer: Personality articles, preferably concerned with unusual successes in any field, or with outstanding men. Sports controversies, but not on how to play the game—which is handled by name sportsmen. Occasionally, a true adventure in article form—but must be fairly unusual. Suggestions for new features which would appeal to men. (Fashion and shopping service are all staff.) Picture features, if done by good photographers. Business opportunities which are open; should show how one man did it, and illustrate with anecdotes. Hunting and fishing articles, if they combine good practical how-to with dramatic action.

Lengths are usually considered along with the outline and suggested to the writer; preferably 2000 to 2500 words, although they are sometimes as short as 1500 or as long as 3500.

Some fillers are used, but the editors find it hard to get good material. Unusual anecdotes or oddities might go, more particularly in the fields of hunting, fishing, and sports. Occasionally a quiz. Payment on articles varies a lot, such things as the amount of research needed being taken into consideration. Lillian Genn is non-fiction editor.

Rogers Terrill is managing editor of *Argosy*. Address: 205 East 42nd Street, New York 17.

Railroad Magazine is another member of the Pop. Pubs. group which appeals largely to men. The contents are strongly slanted to those who know and understand railroad operation. At present, needs are pretty well limited to photo stories with good continuity. These may be on almost any phase of railroading. But it is well to acquaint oneself with the magazine and learn what has been covered in the past.

The editor might be receptive to good feature article ideas, but a query on these is in order. Lengths run from 3500 to 7000 words, with the editor suggesting what seems best to him. Payment depends on the material. The magazine is overstocked now on fiction and on true material.

Henry B. Comstock is editor of *Railroad Magazine*. Address: 205 East 42nd Street, New York 17.

GLAMOUR is a service magazine for young women, married or single, who are working. All material must be slanted to fit into that editorial plan. And do read at least one copy of the magazine, pleads the editor, before you submit copy. It will save you so much in the long run if you get acquainted with the medium to which you are contributing. Don't read only for style, as most writers seem to do. Read to see how each piece fits into the general scheme of things. This is the carefully thought-out advice of Elizabeth Western, newly appointed feature editor, who has been on the staff long enough to know the ins and outs of acceptance here.

Two kinds of features are bought from free-lance writers. In studying the magazine, pay attention to these—which differ considerably from what is expected of staff members. Most open are the back of the book pieces, 500 to 700 words mostly, with an occasional one to 1,000 words. These may be on any subject of interest to young business women, not necessarily beauty, fashion, or such.

The front of the book features are more directly related to the main theme of the magazine: how-to pieces. Or they may relate to the arts and have literary value. But, again, there must be a distinct slanting toward young business women. Lengths

for these run to no more than 1500 words maximum. The editors want pieces submitted in the form in which they could be used, not just as outlines or ideas. Payment is by the piece, on acceptance, and depends on the individual merits.

No fiction is used in *Glamour*. And if you see any poetry in this magazine, you may be sure it has been written to order.

The editors are not interested in anything of a sophisticated nature. Elizabeth Penrose is the editor. This is a Conde Nast Magazine. Address: 420 Lexington Avenue, New York 17.

The so-called confession magazine appeals to the sort of reader who meets her problems emotionally, and *Modern Romances* does just that. It takes all the vital problems of human beings and presents each in an emotional type of story. First-person writing helps this along. Real sincerity is important to the telling. There must be heart-pull through which the solution seems right to the readers. Situations must be credible and intensely human, so that readers will find themselves participating emotionally with the narrator.

All lengths—shorts, novelets, book-lengths

—are open. These run, respectively, 5000 to 8000 words; 10,000 to 12,000; and 15,000 to 20,000. In general, any sort of problem or background is usable. But just now the editor finds that her inventory is weak in pre-marriage stories and in city back-grounds.

One suggestion the editor wishes writers would take to heart: keep away from all those over-used, cliché incidents. Plot themes are seldom new, since people continue to be motivated by the same old fault. But develop them in new ways, with new incidents and with new and timely angles. The basic rate of pay is 4 cents a word, on acceptance.

And here's some news for the contest-minded! *Modern Romances* will be announcing another of its big prize contests in its December issue (on sale early in November). The contest opens January first, 1949. So this gives you time to sort out and begin work on your best ideas.

These contests are dear to the heart of the editor, Hazel Berge, for she has seen them bring out much fine talent. The last one was extremely successful. Twenty-seven writers made this market for the first time, she told me, although they had been established writers for other publications. What is more exciting, eleven writers made their very first sale to any publication, and at least one of these was a book-length. Miss Berge sees contests as most stimulating to writers, bringing out their best work and giving them courage to take a chance on the longer stories as well as trying more original fiction.

The editorial offices of *Modern Romances* are now at 261 Fifth Avenue, New York 16.

Several changes have taken place in Street & Smith's pulp magazine line-up. Babette Rosmond resigned as editor of *Doc Savage Science Detective* and *Shadow Mystery*, bi-monthlies. She will probably devote herself to the new baby and to her own writing.

The two magazines are being changed to quarterlies, and will be edited by Daisy Bacon. Miss Bacon's other magazine is *Detective Story Magazine*, now also a quarterly. They are all at the new editorial



"Good gracious, Mr. Murdock. You mean you want to interview me all over again today?"

offices at 775 Lidgerwood Avenue, Elizabeth, New Jersey. Mail may be addressed either to that office or to the New York City office, 122 East 42nd Street, New York 17.

Irma Ginsberg has decided to use her new married name, she writes me, on *Romance Western*. This is the Popular Publications' western love pulp. So address your manuscripts to Irma Kalish, editor of *Romance Western*, 1069½ West 39th Place, Los Angeles 37, California.

MACFADDEN'S *True Experience* is being remade a-plenty. Not only has it changed the type of contents, as related here in July. With the October issue it is going back to its original plural title, *True Experiences*, and it will go up to 25 cents on the newsstands. There will be a new cover motif. And it is starting in on a new radio tie-up with the daytime show, "The Right to Happiness," on NBC. Ruth Baer edits this. Address: 205 East 42nd Street, New York 17.

Popular Publications has suspended publication of its pulp, *Shock*, after three issues. This featured adventures in violence and was edited by Harry Widmer.

Abner Sundell of Your Guide Publications reports that the line-up of fact detective magazines there are using up inventory material and will not be in the market for at least another couple of months. His *Movie Fan* magazine is entirely staff-prepared. *Movie-Teen* buys a few pieces, but all on order. This company is located at 114 East 32nd Street, New York 16.

The two Hillman confession books seem to keep as steadily as possible to their same tracks, buying fairly regularly over the months, and making no changes in policy. These are *Real Romances* and *Real Story*. They use approximately the same sort of material in both books. Lengths keep to 6500 or 7000 words for shorts; 10,000 for novelets; with book-lengths preferred from regulars. The editors want outlines first on long stories, and are glad to look at them on shorter ones.

Hillman periodicals are housed at 535 Fifth Avenue, New York 17. Mary Rollins edits the confession magazines. Payment on

them is 3 cents a word, on acceptance.

Harry Widmer has three active pulp markets at Popular Publications: *Dime Detective* is very much open for shorts of 3000 to 5000 words. (This one is bought up on novelets now.) These stories should be of the crime-adventure type, with strong emphasis on character. Some glamorous woman-interest goes well.

10 Story Western has immediate need for both shorts of 1500 to 4000 words and for novelets of 9000 to 11,000 words.

Rangeland Romances is an especially wide-open market. It can use any length between 3000 words and 10,000. Other requirements for these three books remain the same. Study your preferred market; that will give you practical knowledge of what the editor likes. Payment is a cent a word and up, on acceptance. Address: 205 East 42nd Street, New York 17.

Touchstone, announced by a letter from its editor in September as a literary and experimental magazine, has folded up and gone out of business, according to the people at 17 East 42nd Street, where the magazine got its mail and phone calls.

Harold Field, formerly of Parents' Institute magazines, is now executive editor of *The Nation*, 20 Vesey Street, New York 7.

Were you thinking of submitting something to the fourth annual contest being conducted by *Ellery Queen's Mystery Magazine* and Little-Brown & Company? The time is now, for this contest closes on October 20. Prizes total \$11,000. Details were in the March WRITER'S DIGEST, or direct from the sponsors. *Ellery Queen's Mystery Magazine* is published by Lawrence Spivak, at 570 Lexington Avenue, New York 22.

Volitant Publishing Company, at 105 East 35th Street, has retrenched considerably in past months. *Cover Girl Fashions*, which Frances Glencott was editing, has been suspended. Also on the suspended list are the three fact-detective magazines which this company had put out for a long time: *Sensational Detective Cases*, *True-Life Detective Cases*, and *Vital Detective Cases*.

The company now has only three titles, and is putting these out monthly. *Hit* and

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Laff are edited by George Shute. Both use photos and cartoons. Cartoons are bought at \$10 each. Picture sets bring \$50. Payment is supposed to be on publication, but the business department doesn't seem to follow up very well on the editor's vouchers.

Laff is a little flipper and more on the topical and burlesque side, while Hit runs nearer to a regular picture magazine, with more of a news angle.

Sir! is now being edited by Adrian Lopez, who is also the publisher of these magazines. The previous editor seems to have been ahead of his time in reporting that Sir! was a monthly, as it passed up a few issues and only with the newest issue, dated October, is it going on a monthly schedule. Also, there was quite an accumulation of manuscripts held in the office, which the present regime has made every effort to straighten out. Write to Carl Love-day, the assistant editor, if you have a question about anything submitted and not accounted for.

More timely material is to be used in Sir! now. Sensational material, especially of the exposé type, is desired. Also, from now on, three or four pieces of fiction are to be used per issue. Payment is promised at 2 cents a word, on publication. Buying is usually close to publication here. Address: 105 East 35th Street, New York 16.

Robert Erisman tells me that he is editing six Western pulps for Magazine Management Company, which is one of the Goodman firms. Two-Gun Western Novels and 3 Western Novels are quarterlies. Best Western, Complete Western Book Magazine, Western Novels and Short Stories, and Western Short Stories are all bi-monthlies. The novels run 20,000 and 40,000 words each. No in-between lengths are wanted unless the story is very exceptional. Western Short Stories can use any length up to 15,000 words. And in Western Novels a few shorts up to 5000 words can be used.

These may be stories of the Old or Modern West, though most are back a ways in time. Occasionally a Canadian setting of trapping, etc., might go. All pay a cent a word and up, on acceptance.

The editorial office for this group of
(Continued on page 79)

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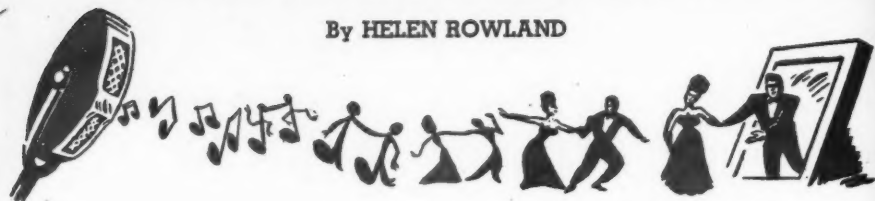
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Radio & Television

By HELEN ROWLAND



PREPARING a radio comedy program is far from funny for comedians or comedy writers. Offstage one rarely sees Fred Allen, Ed Gardner, Eddie Cantor and the other wits smiling. Their brows are usually furrowed wondering what gags will kill 'em next week, how to re-inflate anemic Hooperatings, win sponsors and influence censors.

The comedy field is radio's most specialized. There are about a dozen top comics who employ, in all, some 100 writers.

A top comedy program has a large budget. Shows such as *Hope*, *Benny*, *Allen*, *Gardner* and *Bergen* cost their sponsors about \$25,000 weekly apiece. Top comedy writers average an annual income of \$25,000-up for the 39 weeks of the year they toil.

Ed Gardner, star of NBC's "Duffy's Tavern," affords a classic example of how a fun show evolves in the fiercely competitive big-time circles. His character, "Archie," grew out of an obscure program, "This is New York," in 1941. Ed was then in the radio producing field. After he auditioned countless actors in search of an "Archie," Ed was persuaded to portray the role himself. Thus began the first real success scored by this 44-year-old Astoria, Queens, N. Y., native.

The original scripters Ed hired for this program were Abe Burrows and Frank Gaylen—at \$25 per week each. Later, when "Duffy's Tavern" was born, Abe headed its writing fold five years at \$1,000 per week. Recently, Abe has been successfully performing his own material on the air. Since then, at least 100 writers have toiled in "Duffy's" stable. Ed starts them as \$100-a-week junior writers and as their gagability swells so do their wallets—up to the \$1,000 mark.

Ed now has eight writers, headed by his three chief writers, Vin Bogert, Al Johansen and Larry Rhine, who work as overall script doctors on each week's script. Ed is the final judge, for he believes each comic must be a good editor and know what's right for *him*.

The day after the Wednesday night broadcast, they start on the following week's script. One of them gets an idea for a premise—a basic story line—which can be satirized to the hilt.

If no guest is scheduled, they decide on a theme, such as one with "Archie" as a fight manager or lawyer, and each writing team is assigned to devise the best premise. Ed's writers work best in pairs. From the story lines each team devises, they select the best or combine several ideas. Then, two writers are assigned to develop each chapter of the accepted premise. The story of *Duffy's Tavern*" usually has three chapters each week, divided by music and commercials.

Then comes script rewrite—the most important operation—during which they work the gags over, adding and subtracting not only words, but accents and emphasis. Rehearsals decide whether what looks funny to the eye also sounds funny to their practiced comedy ears.

* * *

Radio is due for a major overhauling if the Federal Communications Commission's drive to abolish all giveaway programs succeeds. FCC, which has long disapproved of the lottery atmosphere such shows create, is now probing the legality of such programs under Federal lottery laws. The proposed ban would affect over 40 national network programs, now awarding prizes evaluated at \$150,000 per month. National

Association of Broadcasters has joined FCC in the action.

All in Radio Row strongly feel that, if left unchecked, the giveaway program mania would destroy radio. It greatly lowers radio's cultural standards by offering fabulous monetary jackpots as a lure to listeners, with the promise of their possible gain, instead of rightfully getting their interest by the entertainment values of a program. The Midas programs consume air time which could be better devoted to constructive, entertaining programming fare.

Writers, actors and comedians stand to gain greatly if this action culminates. In the giveaways, the audience participants are the actors and writers—all is spontaneous—with the M.C. as king. As a result, most writers and actors have had lean times in radio of late. Comedians lose precious ratings as listeners are enticed away to find out who that mystery voice belongs to—and the meaning of his ridiculous jingle.

* * *

In the coming fall and winter season, there will be many new radio programs for which free-lance scripts will be considered. However, at this writing, summer replacements still reign, and new programs are in the preparatory stages, with script requirements not yet available. In next month's WRITER'S DIGEST, there will be market details on new programs. Meanwhile, concentrate on the "steadies" outlined here previously.

* * *

RADIO RANDOMS

Radio Writers Guild's new membership rules permit all writers interested in radio writing, beginners and professionals, to join as associate members. They will receive RWG and Authors League bulletins, periodic market notes and forum notices—privileges of regular members. Fee is \$8 yearly. Formerly, potential members had to have two scripts aired. RWG's U.S. offices are: 6 East 39th St., N. Y.; 203 N. Wabash Ave., Chicago; 1655 N. Cherokee Ave., Hollywood. . . . Dorothy Stewart of N.Y., writer of 1948's top song hit, "Now Is The Hour," received a Golden Clef Award from World's Fair of Music in N.Y. It is the music world's "Oscar." Miss Stew-

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Our commission is 10%. Our fee to read, sell or criticize is \$1 per 1,000 words, up to 5,000 words—and it's 50c per 1,000 thereafter. For a 5,000 word manuscript it's \$5. For a manuscript, 3,000 words or less, it's \$3, our minimum fee. Each script should be accompanied with return postage.

\$4 for novels. Our need is urgent. Editors want first novels with new and refreshing ideas. Our first reading and letter of appraisal to you will be given on your novel for \$4. It doesn't matter, if it's your first, second, or third novel, we have the markets and will sell it on a 10% commission basis, if it has any sales value. Be sure to pay the Express Charges on your shipment. If you ship by mail, be sure it's First Class.

Short stories with any plot or theme, and articles on economic, social and political problems are wanted.

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MANUSCRIPT BUREAU

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art is the exclusive U.S. representative for Australian radio, theatrical and concert organizations, and buys the rights to U. S. radio series and B'way plays for use in Australia. . . . Fletcher Markle will direct "Ford Theatre" when it debuts on CBS October 8. Market news on this is due later. He was imported from Canada to CBS-N.Y. in 1946 to direct CBS' former series, "Studio One," due to the merit of three scripts he submitted to "Columbia Workshop." . . . William Shirer, MBS commentator, completed his play at his Torrington, Conn., farm, and will submit it to B'way producers. . . . The CBS surprise hit comedy, "My Favorite Husband," with Lucille Ball, began as a one-shot broadcast. It's based on characters created by Isabel S. Rorick of Toledo, Ohio, in her "Mr. and Mrs. Cugat" novel, which originated as story contributions to *Jr. League* mag. Frank Fox and Bill Davenport, "Ozzie and Harriet" scribes, pen the radio "Cugats." . . . Virginia Radcliffe, writer of seven "Cavalcade of America" scripts this year, finds over-writing her best formula. Her scripts for the carefully documented show run 1½ hours too long. An asset. By vast research she coordinates in her dramas all important scenes and phases of the main character's life and times, adding realism and accuracy to final draft. Her subjects included: Grover Cleveland, Oliver W. Holmes, Louisa Alcott and Grace Moore. . . . A single CBS radio drama is heard by more people than attend *all* of the stage plays in New York in three seasons!

* * *

TELEVISION

The four major radio networks have the TV's. Television is spreading so fast that even those most closely associated with the jet-propelled sight-and-sound medium cannot keep up with it.

Television Broadcasters Association, which is to video what NAB is to radio, is expanding its membership and coverage on a national scale. TBA's Regional Committees will serve key U.S. video cities. Quarterly conferences will be held to review and act on local and national problems. TBA is also drawing up the first official Code of broadcast standards for the entire television

industry—to be reviewed for approval at TBA's December meeting. Lawrence Lowman CBS—N. Y. vice president, heads the Code Committee. TBA's N.Y. home is at 500 5th Ave., N.Y. Will Baltin is executive secretary.

This coming fall and winter, the television script market will be larger than ever due to the growing emphasis on studio drama programming, mass entry of sponsors into TV, increased number of stations, independent producers and TV departments in ad agencies. Sponsors are demanding more drama to sate viewers' demand for them, and payment for video scripts, which has been poor in the past, is on the upswing due to program sponsorship.

New half-hour and hour television programs using original dramas and adaptations are scheduled to debut this season on ABC, NBC, CBS, WABD-Du Mont and WPIX television stations. WNBTV, NBC's N.Y. video station, will continue its "NBC Playhouse," "Theatre Guild" and "Kraft Television Theatre" series. World Video, Inc., a new television concern, inaugurates a 52-week drama series. Campbell-Ewald ad agency debuts a new drama series for Chevrolet, which is plunging into video as deeply as Ford is into radio.

Meanwhile, writers are urged by Authors League of America to *lease* their plays for a one-performance television right, rather than to sell all rights outright. The League's Television Committee is comprised of 24 members representing the League's four Guilds: Authors, Dramatists, Radio Writers and Screen Writers. They are studying all phases of TV for writers' interest and protection, setting rights values, fee scales, etc. League members with television problems or suggestions regarding their free-lance or assigned scripts should contact Television Committee, Authors League, at N.Y. or Hollywood offices.

The four networks are speedily annexing television stations on an owned-and-operated or affiliated basis and welding them into that purposeful chain leading to the nationwide television network—predicted to be in operation by 1950. Each new station means a need for material from writers to fill the never-sated program schedules.

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Writers would do well to check with TV stations in or near their vicinities for freelance or assigned submissions or staff positions. A check on the latest activities of the networks in television reveals the following news:

American Broadcasting Co. is now constructing what is reputed to be America's largest, most elaborately equipped Television Center in New York. The mammoth studios, to be completed by the end of 1948, will be located in a building occupying the entire city block between 66th and 67th Sts., off Central Park West.

WJZ-TV, ABC's N.Y. television station, premiered August 10, with its transmitter and antenna atop Hotel Pierre, 61st St. and 5th Ave. On its debut day, it had commercial sponsor commitments totaling half a million dollars. It serves the New York area and ABC's Eastern Seaboard video station affiliates and will televise from the new center when completed.

ABC has four other owned television stations to debut by the end of this year: **WENR-TV**, Chicago; **WXYZ-TV**, Detroit; **KECA-TV**, Hollywood; **KGO-TV**, San Francisco.

Columbia Broadcasting System: **WCBS-TV**, CBS' N. Y. television station, telecasts from its fabulous new ultra-modern studios in Grand Central Terminal Bldg. Its new 5 kw transmitter and antenna enable it to radiate the maximum signal permitted by FCC law.

CBS' Eastern television network comprises also: **WCAU-TV**, Philadelphia; **WMAR-TV**, Baltimore, and a Boston station. CBS joins soon with **WTOP** and **Washington Post** for a D.C. TV station; with **KQW** for a San Francisco station, and with **Los Angeles Times** for **KTTV**, L.A.'s TV station.

National Broadcasting Co.: **WNBT**, NBC's N.Y. television station in Radio City, now telecasts from 5 major studios—with the addition of the huge new Studio 8-G, and the three **RKO-Pathé** sound studios on Park Ave. and 106th St., recently leased by NBC.

NBC's East Coast video station chain comprises also: **WBZ-TV**, Boston; **WRGB**, Schenectady; **WPTZ**, Philadelphia; **WBAL**

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TV, Baltimore; WNBW, Washington, D.C., and WTVR, Richmond. By the end of 1948, NBC will have a 16-station interconnected television network stretching from Massachusetts to Missouri, threading first the East to the Midwest—and joining later to the West. Key stations on this NBC network will be: WTMJ-TV, Milwaukee; KSD-TV, St. Louis; WWJ-TV, Detroit; WLWT, Cincinnati; KSTP-TV, St. Paul-Minneapolis, and WNBK, Cleveland.

Other television stations to join the NBC network include: WJAR-TV, Providence, on Sept. 15; WBEN-TV, Buffalo, in Oct.; WNBQ, Chicago, to debut Sept. 1; KDYL-TV, Salt Lake City, Utah, which debuted July 7; WAVE-TV, Louisville, to debut Oct. 15; KNBH, Hollywood, to premiere in Nov.; WSPD-TV, Toledo, and Columbus and Dayton stations.

Mutual Broadcasting System: MBS' two owned-and-operated television stations, to be in operation shortly, form the nucleus of MBS' new Eastern regional network. WOR-TV, affiliated with MBS' N. Y. radio station WOR, will debut soon in New York, with its transmitter in North Bergen, N. J.

WOIC, MBS' Washington, D. C. television station, premieres Oct. 1.

WGN-TV, MBS' Chicago television station, has been operating five months. The \$3,000,000 Mutual-Don Lee Radio and Television Center for KTSL television station premieres in Sept. Other MBS stations are planned.

* * *

TELEVISION RANDOMS

Plays that failed on Broadway or were rejected for Main Stem production win new leases on life in television. Tightening many 3-hour dramas to video's hour length accents the play's meat and eliminates verbose passages added to meet the time limit of the stage. Writers would do well to re-vamp unsold full-length plays to video and submit them to such markets as WNBT, NBC-N.Y. television station, and "Kraft Television Theatre," requirements for which were given here previously. . . . NBC *Television* and *Liberty* have an agreement to adapt the magazine's short-short stories to television.

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One of my poems has now netted over \$25,000. I sold 60 poems of my own in 2 months this year. Quite a number of my pupils do better. My pupils rank tops in magazine and volume publication, and in winning anthology and other poetry contests. This nation-wide record improves constantly. You may order from me my two standard textbooks: my *Unabridged Rhyming Dictionary*, \$3.60, and *Poets' Handbook*, \$1.60, both postpaid.

Why neglect longer the many profits from versification? Including all the valuable secondary rights, I offer every service poets need, with volume publication as an important goal. Your chief enemy is delay. Write today; you are unfair to yourself to delay longer. Send \$1 for trial criticism of 1 poem; \$3 for two.

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WRITERS' MARKET



Quality Magazines

The American Scholar, 5 E. 44th Street, New York City 17. Hiram Haydn, Editor. Issued quarterly; 75c a copy; \$3.00 a year. "We use articles on science, philosophy, literature, national and foreign affairs. Primarily interested in articles by scholars and thinkers which are written for a general intelligent audience. The best length is between 2500 and 3500 words. In rare instances, articles as long as 4000 words will be considered. Buy poetry, but no fiction or photographs. Report in 4 to 6 weeks. Payment is \$5 a printed page, on acceptance, but not more than \$50 an article; \$10 to \$25 for poetry, according to number of poems and length."

Atlantic Monthly, 8 Arlington Street, Boston 16, Mass. Edward A. Weeks, Jr., Editor. Issued monthly; 50c a copy; \$6.00 a year. "We use short stories (no short shorts) up to 6000 words; also book-length fiction and serials. Buy poetry, but no photographs. Payment on acceptance."

Common Ground, 20 W. 40th Street, New York City 18. M. Margaret Anderson, Editor. Issued quarterly; 50c a copy; \$2.00 a year. "We use fiction covering U.S.A. with theme promoting mutual understanding among all racial, religious and nationality groups in this country, 2000 to 3000 words. Also use articles on anything of interest within our field in the American scene, as per above. Buy photographs and poetry. Report in a few days or a month or more, depending on the material. Payment is \$5 a printed page, before publication."

Harper's Magazine, 49 E. 33rd Street, New York City 16. Frederick L. Allen, Editor. Issued monthly; 50c a copy; \$5.00 a year. "We use articles on current political, economic, international affairs and problems; also on science, literature and the arts, manners and morals, etc.; profiles, personal experiences, etc. Also use distinguished fiction—no set limits of length or type. Buy poetry, but no photographs. Report in 3 days to 3 weeks. Payment is \$200-\$250 for full-length contributions, on acceptance."

The New Republic, 40 E. 49th Street, New York City 17. Michael Straight, Editor. Issued weekly; 15c a copy; \$6.00 a year. "We use political, economic and cultural articles. No fiction, photographs, or poetry. Report within two weeks. Payment by special arrangement, on acceptance."

Survey Graphic, 112 E. 19th Street, New York City 3. Paul Kellogg, Editor. Issued monthly; 40c a copy; \$4.00 a year. "We use articles on health, race relations, education, housing, labor-management relations, etc. Buy photographs and poetry, but no fiction. Report in two months. Payment is approximately \$75 per article, on publication."

Second Class Magazines

American Post, P. O. Box 1066, Minneapolis 1, Minn. Leonard Nilsson, Editor. "We use material of general interest to hobbyists of all kinds, 100 to 500 words. Also 100 to 300 words on the use of hobbies for profit. Payment is 1/2¢ a word, on acceptance."

The Enthusiast, 3700 W. Juneau Avenue, Milwaukee 1, Wis. James P. McCloskey, Editor. Issued monthly; 5c a copy; 50¢ a year. "We use actual travel stories by Harley-Davidson owners, illustrated with photographs. No fiction or poetry. Report in two weeks. Payment is on acceptance."

The Leatherneck, P. O. Box 1918, Washington 13, D. C. Major James A. Donovan, Jr., USMC, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We use Marine slanted fiction of humorous or technical nature, 2000 to 3000 words. Prefer articles written by, about, and for Marines. Buy photographs, but no poetry. Report in a month. Payment is 3c a word, on acceptance."

The National Guardsman, Stewart Bldg., 400 Sixth Street, N. W., Washington 1, D. C. Allan G. Crist, Editor. Issued monthly; 25c a copy; \$1.50 to \$2.25 a year (according to number of subs) to National Guard units; \$2.00

THREE MONTHS TO SELL—

So I Got Him Into The Saturday Evening Post!

One day last spring Charles Doyle walked into my office. He had driven hundreds of miles to see me. He dumped his problems in my lap. They included the usual, plus the still larger problem of whether he was going to continue writing at all.

Family responsibilities were forcing a decision. Charlie Doyle would rather write than eat; but it was a case of sell or else . . .

I steered him toward ARGOSY first. We clicked there almost immediately. Then we worked on a story in which I discerned the makings of a POST yarn. I showed this script in its original form to the Fiction Editor of the SATURDAY EVENING POST when he was in New York, explaining that we would have to make changes. Under my direction Doyle went to work. There were two revisions; then the POST editor made a couple of suggestions of his own. The third revision clicked. The author's first sale brought \$150; his second sale, \$750.

"Thanks for the swell job," writes Doyle. "Kicking a guy to the top of the heap on his second sale is something that all agents would like to do, but darn few of them get around to doing it."



CHARLES DOYLE
His second sale—
THE POST.

I am very proud of what Charlie Doyle has been able to do and equally proud of all the other authors who have gotten places through an intelligent analysis of their potentialities. Possibly I can help you as I helped this new POST author and the many other writers I am constantly putting across in all types of markets . . . Checks for these writers at press time include Curtis, Popular, Fawcett, Hillman, Family Circle, and others—an encouraging total.

WHERE YOU COME IN

TELL ME ABOUT YOURSELF when you send me your manuscripts—as my selling authors did. Let me show you the marketable material in your own background. Once I decide where your true talent lies, we go to town—which is why I have made sales for my writers to the SATURDAY EVENING POST, COLLIER'S ESQUIRE, WOMAN'S HOME COMPANION, AMERICAN, THIS WEEK and other top outfits, plus, of course, the pulps, the confessions, the feature and the specialized markets. My sales commission is 10%. After I make a couple of sales for you I drop all fees. My rates for personal detailed analysis, suggested revision, and experienced marketing of your manuscripts are: \$1 per thousand words for the first 5,000 of any script; 50c per thousand words thereafter. Minimum fee, \$3. Remember that my work with thousands of authors has made every one of your writing difficulties familiar to me. Send me your best manuscript now and be sure to tell me about yourself.

BOOK AUTHORS

COMPLIMENT OF THE MONTH: "Thanks for the splendid job of literary coaching," writes M. C. Myers, of Washington. "Everything is crystal clear, a strange situation in contrast with jumbled, sometimes nonsensical criticism I have received from other sources . . . 3 New York editors, interviewed at the Writer's Conference here last year, told me you were among the best as a literary critic. I wish I could thank them for the recommendation because now I know that we can get results with my book."

LATEST: 2 book sales in one day. Watch for PEPPER FOR TIN PAN ALLEY by Trudy Michel, to be published by Fell, and the new Roy Manning (Macrae-Smith).

The work of my authors appears on the list of such houses as DUTTON, DODD-MEAD, APPLETON, DOUBLEDAY, BARNES, NORTON, PRENTICE-HALL, VANGUARD, FUNK & WAGNALL'S, SIMON & SCHUSTER, LONGMANS-GREEN, DAVID McKAY, MORROW, MACRAE-SMITH, GREENBERG, MESSNER, ZIFF-DAVIS, and many others.

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U. S. Naval Institute Proceedings, Annapolis, Md. Capt. William G. Cooper, U. S. Navy, Editor. Issued monthly; 50c a copy; \$4.00 a year. Membership dues, including year's subscription to *Proceedings*, \$2.00. "We use material devoted to the Navy and the national security. Use articles from civilians as well as members of the Regular or Reserve Armed Forces. Best lengths, 4000 to 8000 words. Illustrative photographs are desirable but not necessary. Also use anecdotes of naval interest. No fiction or poetry. Report in 30 to 60 days. Payment for articles is 2½c to 3½c a word, on acceptance; \$5 each for anecdotes."

Women's Magazines

Chatelaine, 481 University Avenue, Toronto, Ont., Canada. Byrne Hope Sanders, Editor. Issued monthly; 15c a copy; \$1.50 a year. "We use short stories of 5000 words and short-shorts slanted to women's interests. Also serials, preferably two or three parts. Need for Canadian angle makes it necessary to assign most article ideas. Use short verse, but rarely buy photographs. Report within three weeks. Rates vary, on acceptance."

Western Family, 1300 N. Wilton Place, Hollywood 28, Calif. Audree Lyons, Editor. Issued semi-monthly; free in independent grocery stores, \$1.50 a year outside circulation area. "We use light, preferably humorous material, not exceeding 2500 words in length. Subjects should appeal to the homemaker and her family. Taboos include divorce, unhappiness, violence, etc. Also use how-to-do-it material, with illustrations, of interest to the homemaker. Occasionally buy four-line poems, but no photographs. Report in a week. Payment is 2½c to 5c a word, on acceptance."

Sport and Outdoor Magazines

The Alaska Sportsman, Box 118, Ketchikan, Alaska. Emery F. Tobin, Editor. Issued monthly; 25c a copy; \$2.50 a year. "We like factual stories about life in Alaska which will truly picture this great territory. We like stories particularly about homesteading, adventuring, prospecting, trapping, etc., written by writers who have been in Alaska and have experienced the things

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that they write about. Buy photographs, but no poetry. Report in a month. Payment is 1/4c a word, on publication."

The American Rifleman, 1600 Rhode Island Avenue, N. W., Washington 6, D. C. John Scofield, Editor. Issued monthly; 35c a copy; \$4.00 a year. "We use factual articles on hunting, rifles, shotguns, pistols, small arms. Buy photographs, but no fiction or poetry. Report in six weeks. Payment is 2c to 5c a word, on acceptance."

Forest and Outdoors, 679 Belmont Street, Montreal, Canada. Ed. McKeever, Editor. Issued monthly; 15c a copy; \$2.00 a year. "We use articles on Canadian natural resources, conservation; any Canadian outdoor piece, up to 1500 words. Want solid stuff with some thunder in it. Not much of a fiction market but use an occasional short short. Buy photographs, but no poetry. Report in two weeks. Payment is 1c to 3c a word, on publication. Shortage of U. S. dollars here forces us to restrict 95% of payments to Canadian currency. This situation may be temporary."

Fur-Fish-Game, 174 E. Long Street, Columbus 15, Ohio. A. V. Harding, Editor. Issued monthly; 20c a copy; \$1.50 a year. "We use stories of actual hunting and fishing trips and material on conservation and wild life, from 3000 to 5000 words. Prefer articles accompanied by actual photographs (glossy prints). Occasionally buy photographs (enlargements 8x10 for covers or kodachrome negatives). No fiction or poetry. Report in 2 or 3 weeks. Payment is 1/4c a word and up, depending on how well written and illustrated."

Golfer and Sportsman, 420 S. 6th Street, Minneapolis 15, Minn. James Bannister, Editor. Issued monthly; 20c a copy; \$2.00 a year. "We use material with golf or sports appeal. We do not stock up on stories or cartoons. Stories of about 1500 words are preferable, but longer or shorter articles are acceptable. Buy photographs and some poetry. All material should

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MARKET FOR ARTICLES

be sent direct to James Bannister, 517 N. Western Avenue, Los Angeles 4, Calif. Payment is 1c a word, on publication."

Hunting and Fishing Magazine, 275 Newbury Street, Boston 16, Mass. Bernhard A. Roth, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use articles on outdoor, hunting and fishing technique and experiences, also wildlife conservation. Only fiction used is a monthly *strange story* feature, with 2000 to 3000 words maximum length. Buy photographs, but no poetry. Report in two weeks. Payment is 2c a word minimum and \$5 per photo minimum, on acceptance if solicited and on publication if unsolicited."

Yachting, 205 E. 42nd Street, New York City 17. Herbert L. Stone, Editor. Issued monthly; 50c a copy; \$5.00 a year. "We use articles on cruising, both power and sail; and special semi-technical articles on subjects relating to yachting and the sea. Buy photographs of marine subjects only. No fiction or poetry. Report in 10 days to 3 weeks. Payment is 3c a word, on acceptance."

"Little" Magazines

Span, 4036 N. 11th Street, St. Louis 7, Mo., will cease publication after this year. No manuscripts will be considered for publication during the rest of the year.

Movie Magazines

Photoplay, 205 E. 42nd Street, New York City 17. Adele Whitely Fletcher, Editor. Issued monthly; 15c a copy; \$1.80 a year. "We use articles on screen personalities. Buy photographs, but do not use fiction or poetry. Report in a month. Payment is individually arranged with writer."

Screen Stories, 261 Fifth Avenue, New York City 1. Evelyn Van Horne, Editor. Issued monthly; 15c a copy. "We use fictionalizations of movies. No original fiction, articles, photographs or poetry. Payment is according to length, on acceptance."

Pulp Magazines

Detective Book Magazine, 670 Fifth Avenue, New York City 19. Joseph Callanan, Editor. Issued quarterly; 20c a copy; 80c a year. "We use short stories only, from 1000 to 7000 words. Sound characterizations and fast-moving plot desired. No articles, photographs, or poetry. Report in two weeks. Payment is 1c a word and up, on acceptance."

Ellery Queen's Mystery Magazine, 570 Lexington Avenue, New York City 22. Ellery Queen, Editor. Issued monthly; 35c a copy; \$4.00 a year. "We use detective, mystery, and

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crime stories up to 12,000 words; both original and reprint material used. No supernatural or 'true crime'; otherwise, the only taboos are those imposed by good taste. No articles, photographs, or poetry. Report in a week. Payment is \$200 and up for original material, on acceptance."

New Detective Magazine, 205 E. 42nd Street, New York City 17. Ejler Jakobsson, Editor. Issued bi-monthly; 25c a copy; \$1.50 a year. "We use novels, novelettes up to 15,000 words, and shorts to 6000 words. Action, with strong character or dramatic theme; no superficial color or juvenile action, or armchair deduction. Only incidental humor. No articles, photographs, or poetry. Report in 10 days. Payment is 1c a word and up, on acceptance."

Official Detective Stories Magazine, 400 N. Broad Street, Philadelphia 30, Pa. H. A. Keller, Editor. Issued monthly; 25c a copy \$3.00 a year. "We use fact detective stories, 5000 to 7000 words. Buy photographs, but no fiction, articles, or poetry. Payment is 2½c a word, on acceptance."

Startling Detective, 67 W. 44th Street, New York City 18. Hamilton Peck, Editor. Issued bi-monthly; 15c a copy. "We use stories of actual crimes stressing detective work, suspense and color, from 5000 to 6000 words. Buy photo-

graphs, but no fiction or poetry. Report in 1 to 2 weeks. Payment is 3c a word, on acceptance; \$5 per photo used, on publication."

10 Story Western, 205 E. 42nd Street, New York City 17. Harry Widmer, Editor. Issued monthly; 15c a copy; \$1.80 a year. "We use novelettes from 9,000 to 12,000 words and short stories from 1000 to 5000 words. Stories of the Old West with strong emphasis on character. Also western factual articles of about 1000 words. No photographs or poetry. Report in two weeks. Payment is 1c a word and up, on acceptance."

True Police Cases, 67 W. 44th Street, New York City 18. Sam Schneider, Editor. Issued bi-monthly; 25c a copy. "We use solved fact-mystery stories with strong accent on suspense, police work. Query editor first. Buy photographs, but no fiction or poetry. Report in two weeks. Payment is 3c a word and up on full-length stories and 5c a word on shorts up to 2000 words, on acceptance; \$5 per photo used, on publication."

Two Complete Detective Books, 670 Fifth Avenue, New York City 19. Jack Byrne, Editor. Issued bi-monthly; 25c a copy; \$1.50 a year. "We use recent detective novels published in book form but not reprinted elsewhere. Prefer 60,000 words. Manuscripts considered prior to

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publication. No photographs or poetry. Report in 2 to 4 weeks. Payment is \$500 for reprint rights."

Trade Journals

The American Baker, 118 S. 6th Street, Minneapolis 2, Minn. W. E. Lingren, Editor. Issued monthly; 10c a copy; \$1.00 a year. "We need illustrated articles on progressive modern plants, accounts of successful attempts by retail bakers to meet the housewife's demand for quality products, descriptions of enterprising merchandising methods, and technical articles on problems confronting the commercial baker in the making and selling of his wares. While word length depends largely on the subject covered, short articles of from 100 to 1000 words are particularly needed and a top limit of about 2000 words should be maintained. Buy photographs of attractive window displays, shop arrangements, etc. Report within ten days. Payment, which is usually made in the month following acceptance, averages 1c a word, with additional payment for pictures based upon their cost and usefulness; \$3 to \$5 for photos."

American Brewer, 202 E. 44th Street, New York City 17. Robert Schwarz, Editor. Issued monthly; 35c a copy; \$3.00 a year. "We use mostly technical articles, concerned with all phases of brewing, bottling, distributing of beer. Buy photographs. Report in 3 to 4 weeks. Payment is up to \$50.00 for technical articles."

American Business, 4660 N. Ravenswood Ave., Chicago 40, Ill. Eugene Whitmore, Editor. Issued monthly; 35c a copy; \$4.00 a year. "We use systems and methods articles. Slogan: Better control through better methods. Buy photographs with articles. Report in a week. Payment depends on value of article, writer's prestige, etc., on publication."

American Carbonator and Bottler, 200 Western Union Bldg., Atlanta 3, Ga. A. S. Loyless, Editor. Issued monthly; 50c a copy; \$4.00 a year. "We use sales and merchandising stories on the sale of soft drinks, 1800 to 2500 words. Buy photographs. Payment is 1c a word and up, depending on value."

Automotive Digest, 22 E. 12th Street, Cincinnati 10, Ohio. R. J. Kennedy, Editor. Issued monthly; \$3.00 a year. "We use business articles of value to repair shops, garages, car dealers, automotive jobbers, etc., not exceeding 1500 words. Must include two to four photos. Buy photographs. Payment is 2c a word, on acceptance; \$3.00 per photo used."

Bankers Monthly; 536 S. Clark Street, Chicago 5, Ill. John Y. Beaty, Editor. Issued monthly; 50c a copy; \$5.00 a year. "We use technical articles telling how some phase of bank-

ing is carried on. Must contain the complete technique used by a bank whose officer signs the article and must include specific benefits derived from the technique described. Buy photographs. Report in a week. Payment is 1c a word, on publication."

Beauticians Journal and Guide, 129 E. Main Street, Mt. Kisco, N. Y. J. C. Gerstner, Editor. Issued monthly; 25c a copy; \$3.00 a year. "We use factual articles on all phases of beauty work and materials of interest to negro beauticians. No photographs. Payment depends on material and author."

California Fruit and Grape Grower, 717 Market Street, San Francisco 3, Calif. Tom Weber, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use operation yarns on deciduous fruit and nuts; irrigation, harvesting, processing, spraying, pruning, etc. Success stories also. Buy photographs. Report in two weeks. Payment is 2c a word and \$3.50 for photos, on publication."

Commerce Magazine, 1 N. LaSalle Street, Chicago 2, Ill. Alan Sturdy, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use articles of interest to general business readers in almost all lines, since circulation includes practically every type of industry, trade, and finance. Must be pointed toward management level as book's readership is among executives. Length, 1800 to 3000 words. No photographs. Report in two weeks. Payment is 3c a word, on acceptance."

Commercial Car Journal, 56th and Chestnut Streets, Philadelphia 39, Pa. George T. Hook, Editor. Issued monthly; 50c a copy; \$5.00 a year. "We use articles, 2000 to 3000 words, dealing with maintenance and operating phases of truck fleet operation. Buy photographs. Report in about a week. Payment is \$60 minimum per article, ranging to \$75, on publication or in advance if publication is delayed."

Commercial Fertilizer, 75 Third Street N. W., Atlanta, Ga. Bruce Moran, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use the following material: Major and minor news of fertilizer plants and personnel, including news about handling of farm chemicals; promotion, job changes, and other official news of men at a supervisory level or above, with special emphasis on top executives; personal news and human interest items; plant stories on new constructions, purchase of new equipment, introduction of new types of fertilizer, farm chemicals, equipment by fertilizer concerns, with brand names; articles on application and results of fertilizer, farm chemicals; stories on outstanding farmers, whose major success may be attributed to wise use of fertilizer, farm chemicals, new mechanical equipment, which must be exceptional and of interest to fertilizer mixers, agronomists, farm

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The Crown, Crown Cork & Seal Co., Inc., P. O. Box 1837, Baltimore 3, Md. N. D. Grasty, Editor. Issued monthly, free of charge, to their customers: dairymen, bottlers, brewers, wholesale grocers, canners, food packers. "We use semi-technical articles of interest to these industries or about raw materials associated with the industries. Prefer articles accompanied by photos. Report in two weeks. Payment on acceptance; no fixed rate."

The Exhibitor, 1225 Vine Street, Philadelphia 7, Pa. Herbert M. Miller, Editor. Issued weekly; 10c a copy; \$2.00 a year. "We use special material of direct trade interest to the motion picture industry, on assignment. Photos also bought on order."

Financial World, 86 Trinity Place, New York City 6. Richard J. Anderson, Editor. Issued weekly; 35c a copy; \$15.00 a year. "We use articles on industrial, economic, investment and financial subjects, 1200 words maximum. Buy photographs. Report in 1 to 2 weeks. Payment on publication."

Mail Order Journal, 129 E. Main Street, Mt. Kisco, N. Y. J. C. Gerstner, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use features about all phases of sales promotion by mail and mail order procedure, etc. Must be factual and writer must have a grasp of the field. No photographs. Payment depends on writer and material."

The Military Engineer, 808 Mills Bldg., Washington 6, D. C. Col. F. H. Kohloss, Editor. Issued monthly; 50c a copy; \$5.00 a year. "We use authoritative military engineering articles, 2000 to 4000 words with illustrations. Do not buy photographs. Indefinite reports. Payment is nominal, on publication."

Motor Carrier Magazine, 207 W. Hastings Street, Vancouver, B. C., Canada. John B. Tompkins, Editor. Issued monthly; 20c a copy; \$2.00 a year. "We use news and features on truck and bus operations in British Columbia, Yukon Territories, and Alaska. Buy photographs depicting operations in the foregoing areas. Report promptly. Payment is 1c a word, on acceptance."

Motor West, Room 823, 112 W. 9th Street, Los Angeles 15, Calif. Ernest Denning, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We

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use news and know-how articles of interest to automotive distributors, dealers, repair-service shops, service stations, auto-electric shops, retail tire, accessories, and supply dealers, wholesalers of parts, shop equipment and car accessories. The briefer the article, the better. Buy photographs, but rarely poetry. Report in a week. Payment is 1c a word and up and \$3 for photos, on publication."

National Real Estate and Building Journal, 427 Sixth Avenue, S. E., Cedar Rapids, Iowa. Ralph H. Clements, Editor. Issued monthly; 50c a copy; \$4.00 a year. "We are interested in anything pertaining to new ideas in real estate and home building. Also use writeups of homebuilding projects. Buy photographs. Report in 24 hours. Payment is 1c or 2c a word, on acceptance."

Ohio Tavern News, 313 N. High Street, Columbus 2, Ohio. Robert Vore, Editor. Issued semi-monthly; 15c a copy; \$3.00 a year. "We use alcoholic beverage material with Ohio angle only. Seldom buy photographs. Report in two weeks. Payment is 15c per inch, within two weeks after publication."

The Oklahoma Transporter, Box 814, Tulsa 1, Okla. J. D. Ward, Editor. Issued monthly to selected and qualified fleet operators. "We use

articles pertaining to efficient methods of car and truck operations, how to cut costs, selection and training of drivers, safety, accident prevention and investigation, true interviews with drivers and/or fleet managers, etc. Buy photographs (no color). Report in two weeks. Payment is 1c a word and \$2 to \$5 per photo, on acceptance."

Ordinance, 705 Mills Building, Washington 6, D. C. L. A. Codd, Editor. Issued bi-monthly; 75c a copy; \$4.50 a year. "We use articles on new Army, Navy, Air Force developments; new industrial processes for making military equipment. Length, 2000-3000 words. Buy some good military or industrial photographs. Report in two weeks. Payment is about \$15-\$20 per type page, depending on author and type of article."

Plastering Industries, Construction Center, Arctic Bldg., Seattle 4, Wash. C. F. Clay, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use articles covering lathing and plastering subjects only; personalities; news. Buy photographs. Report in a month. Payment is 25c to \$1 per inch, on publication."

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Power Generation, 53 W. Jackson Blvd., Chicago 4, Ill. Andrew W. Kramer, Editor. Issued monthly; \$1.00 a copy; \$10.00 a year. "We use technical material only. Want articles on basic theory—thermo-dynamics, electricity, atomic energy; descriptions of the engineering features of steam and electric power plants of all sizes and types; articles on the design, operation and maintenance of steam, hydraulic, and electrical apparatus and systems. Buy very few photographs. Payment is \$15-\$20 per page."

Publisher's Weekly, 62 W. 45th Street, New York City 19. Frederic G. Melcher & Mildred C. Smith, Editors. Issued weekly; 20c a copy; \$6.00 a year. "We use material on book publishing and bookselling from the trade viewpoint. Seldom buy photographs. Report in 3 to 4 weeks. Payment is 1c a word, 10th of month following publication."

Saward's Journal, 15 Park Row, New York City 7. Ralph B. Saward, Editor. Issued weekly; 30c a copy; \$7.00 a year. "We use only brief news items of the coal trade. No photographs. Report in two weeks. Payment is 40c per inch as printed, 10th of the month following publication."

The Southwestern Baker, 542 M. & M. Building, Houston 2, Texas. Charles N. Tunnell, Editor. Issued monthly; \$1.00 a year; \$2.00 for 3 years. "We use articles and news items covering bakery trade in the 14 Southern and Southwestern states. Also need news correspondents from Arizona, Colorado, New Mexico, North Carolina." Only photographs bought are those pertaining to bakery trade in above territory. Report in a month. Payment is approximately 40c per inch for news items, on publication; articles more, depending upon news, trade and editorial value."

Tavern News, 536 W. Juneau Avenue, Milwaukee 3, Wis. Sid Kaye, Editor. Issued semi-monthly; 25c a copy; \$3.00 a year. "We use articles of special interest to persons in all branches of liquor industry. No photographs. Payment is 35c per inch, on 10th of month following publication."

Textile Age, 381 Fourth Avenue, New York City 16. Francis A. Westbrook, Jr., Editor. Issued monthly. "We use technical articles dealing with all phases of textile manufacturing from

the raw material to the finished yarns or fabrics. Average length, 1800 words. Like illustrations with articles. Report in one week. Payment is 1½c a word, on publication."

Tires Service Station, 386 Fourth Avenue, New York City 16. Jerry Shaw, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use articles describing merchandising and service methods of successful service stations covering auto tires, batteries, tire recapping, relining of brakes, gas, oil, etc., with emphasis on tires and batteries. Length, 1000 to 1500 words. Buy photographs. Report in ten days. Payment is 2c a word, on publication."

The Tobacco World, Campgaw, N. J. William H. Small, Editor. Issued monthly; 20c a copy; 2.00 a year. "We use 500-word factory or field reports on modern production and marketing of tobacco products and smokers' articles—mass merchandising to complement mass production. Occasionally buy photographs. Report in 15 days. Payment averages 1c a word, on publication."

United Roofer, 431 S. Dearborn Street, Chicago 5, Ill. James McCawley, Editor. Issued monthly; 25c a copy; \$2.00 a year. "We use articles on application, sale, estimating of roofing, siding, waterproofing of all types, 600 words. Buy photographs. Report in two weeks. Payment is 1c a word and \$2 for photos."

Western Automotive Industry Magazine, 207 W. Hastings Street, Vancouver, B. C., Canada. John B. Tompkins, Editor. Issued monthly; 20c a copy; \$2.00 a year. "We use news and features on truck and bus operations in British Columbia in garages and service stations. Buy photographs. Report promptly. Payment is 1c a word, on acceptance."

Western Flight Magazine, 207 W. Hastings Street, Vancouver, B. C., Canada. John B. Tompkins, Editor. Issued monthly; 20c a copy; \$2.00 a year. "We use news and features on flying in British Columbia. Buy photographs depicting operations in the foregoing area. Report promptly. Payment is 1c a word, on acceptance."

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By Leo Shull

WHEN we were young and hated to
work, having discovered that only parents
worked, we used to go through the motions
of getting a job for the summer.

We would get up bright and early the
first day of the week, go through the want
ad columns and hurry down leisurely to
several marked jobs.

The job was either filled, or there would
be a line waiting for the boss to come in.
In the line were other sunfaced youths, all
of them looking like they were holding
their spot in the line for someone else,
probably their mother, who had shunted
them down into this sorry predicament.

While waiting, desperately trying to for-
get their terrifying situation, everyone
would be reading comics or the columnists,
something "escapist."

Here is where we first discovered the
"column" a literary piece written by con-
genital frauds who made the world appear
full of success, gay nite clubs, beautiful
blondes and Horatio Alger stories.

We loved reading O. O. McIntyre,
Winchell and their impersonators. Often
we met those same Horatio Algers on
another page, under a headline of "murder,
rape, larceny" which never seemed incon-
gruous at that time.

It was probably this hatred for work that
turned us to writing, although we have been
for short periods in "business," did well, but
finally decided to become a writer for good.

To return to the line. Usually we'd go to two or, at the most, three advertised jobs, then with relief, fall into a movie, where another world contrived by Hollywood frauds, kept us in a happy state until it was time to go home for dinner and explanations.

This apprenticeship led us to a keen preoccupation with literature, films and journalism, and after college, we chose to concentrate on writing.

Playwriting seemed the most glamorous part of the field. According to the columnists, all the playwrights they met seemed to be making millions; they were escorting beautiful women, travelling all the time.

That was for me.

In 1936 we took the step. We began reading books on playwriting, joined several little theatre groups, tried to get in on little musical revues so we could write sketches, went to shows to study the profession and to try and meet the glamorous people.

We discovered that it was totally different from the advertisements in the columns.

Playwrights, then as now, were underprivileged, sour, morose, debt ridden, mean and petty to a large degree, and those that didn't leave the field wound up with terrible fates. Unless they had other trades to keep them on their keel.

Playwrights don't even seem to travel with each other. They have hair-raising tales about other playwrights. We've never heard of a dinner for one playwright given by another (as actors commonly do).

Playwrights occasionally will pause to advise a neophyte but only if the latter listens open mouthed and continues to worship at his shrine. Otherwise playwrights leave other playwrights strictly alone.

So we had to continue to learn by observation and reading, also by going to classes, where the teacher, a playwright, would be listened to with disbelief, after the first day.

Then when we came to New York we found another species of theatre folk, the producer, who hated playwrights even more than they hated each other.

It was a very strange world. It has kept us up till 3 a. m. in cafeterias, talking about it, with clenched fists.

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What was one to do about this? Producers did not read "unsolicited scripts;" agents accept plays for reading only if authors come "recommended." On Broadway, in any season, only one or two new playwrights are produced. Only 6000 plays are copyrighted a year, although one college drama professor claims that more than a quarter million are written annually. Film companies do not read unsolicited plays.

Even if a play is finally optioned by a producer, nine out of ten options are lapsed. We once had a play in rehearsal for four weeks, and because the producer could not raise another \$6000, the whole project was dropped.

There is many a slip between script and lip.

What should a playwright do? We know very successful ones, and without exception, their biographies are so grim that to itemize some of their preoccupations reads like comedy: one playwright had to de-feather chickens at 2c per bird; another had to dance with old ladies at a summer camp so he could be entertainment director and sneak in his own play as one of the productions—he invited producers and directors to come see the show. Female playwrights marry temporary cash boxes. Most writers take up trades they basically hate, and finally become so depleted they never go back.

And they continue reading columnists, envying the gay life of the "successes." Incidentally, most of the successes are close to bankruptcy; they never earn what their free press agents claim.

If you are determined to be a playwright, you'd better discount those stories completely and lay out a down-to-earth plan of living and working.

Your income for ten years or so will be nil. You've got to earn a living. Choose your trade carefully so it will not destroy your spirit, and then name the hours of the day you will write. It isn't necessary to write only plays. Short stories are a good stepping stone; occasionally they can be turned into plays.

Work on short plays that your neighbor-

hood group can do, so that someone will see your work and perhaps subsidize you for two years, as the Rockefeller, Guggenheim and other foundations do. Study your craft, of course; don't acquire too rigid formulas. And be a good citizen, so many people will help you in devious ways to accomplish your objective. Bitterness, meanness, pettiness are your worst auxiliaries. If someone does you an ill turn, retaliation is not the best recourse in the theatre. Just take it, and you will discover that the person will make amends anyway.

It is impossible for you to write six or eight plays without becoming the better for it in every way. Even if you retire to writing stories or articles, your output will be much the better.

A play should be planned carefully in scenario before it is dialogued, for a play is bits of visual scenes enacted by actors; and the behavior of these actors is what counts, not just the words they utter.

The successful playwrights we know are sober, serious fellows, and are not the screwballs that the columnists depict. If they were earlier in life, they've changed. They all have found that steady output is the thing that counts, not a streak of eccentricities or irregular writing.

So much for our semi-annual advice column.

* * *

Things are a little better for new playwrights these days. The Experimental Theater produces plays by unknown authors. So does the ANTA "Invitational Series," which puts on shows without scenery or hoopla. Address for both is 139 W. 44. A committee reads your play, and members even take time to talk to authors.

Experimental shows are also produced by little theatre groups downtown in New York, like "On Stage" at 6 Fifth Ave.

The New York Repertory Theatre, a group of new actors and directors, put on plays by unknowns for several performances, at a temporarily leased house, The Cherry-lane Theatre, 38 Commerce St.

* * *

Broadway seems more alert this coming season. Shows have gone into rehearsal

earlier. More new producers are around, and money has been a little easier. Some new writers are under option. Many plays which were tried out in summer stock productions have been announced as likely Broadway candidates by the operators of these summer stock theatres.

* * *

We suspect that television networks will buy up some of the 29 theatres now in existence. A television company can use the same theatre every hour from 9 a. m. to midnight, and lower the rental cost per show to about \$100.

Talking about television, directors tell us that tele will be using acts for a long time to come before expensive dramatic productions are scheduled to any great extent.

This provides a whole new field for playwrights, since comedians and other tele actors will be using up great quantities of material. If you see an act that interests you, query the act, ask for an interview, and perhaps you can get started that way. Once you have written a couple successful acts, the tele studios will keep after you; your entré as a writer is assured.

* * *

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We called up one of the most successful play agents in New York, the Liebling-Wood office and spoke to William Liebling. He reports they handle about 100 playwrights, although not all are active every year. Forty plays come in each week, many unsolicited, many recommended. "How many are good?" we asked. "None. I have been reading them for six months and haven't found a good play yet."

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Monthly Chart for Article Writers

By FRANK A. DICKSON

FOR NOVEMBER

1. OFFICIAL FLOWERS OF THE VARIOUS STATES THAT WILL GROW IN YOUR STATE. Contact garden club leaders for information. State flowers that thrive best in the state. Slant: Improvement in the appearance of cities over the state as a result of the activities of garden clubs.

2. OLDEST TWINS IN YOUR COUNTY. Their similarities during their lives; their likes and dislikes. Amusing incidents because of identical appearance.

3. WHAT FAMOUS SOLDIERS OF THE AMERICAN REVOLUTION DID AFTER THE CLOSE OF THE WAR. Anniversary angle: The Continental Army was disbanded on this day in 1783. Slant: Following the war the victors faced another difficult task . . . the reconstruction of the country. Children of the military heroes who attained distinction.

4. AN INTERVIEW WITH THE PRESIDENT OF A SOCIETY FOR CRIPPLED CHILDREN. Number of children the society aids annually. Details about the work. Slant: Freeing the kids from dependency in their adult years.

5. EDUCATORS WHO HAVE CLIMBED TO THE PRESIDENCY. Tie in the fact that Woodrow Wilson was elected President on this day in 1912. His career as an educator; First Ladies of the land during war-time.

6. THE DEAN OF LOCAL SURGEONS, IN POINT OF SERVICE. The most unusual operations during his career; the number of operations he has performed. Progress in surgery down the years; the

latest techniques. Slant: How the subject keeps abreast of the most modern methods.

7. EARLY PICTURES OF PUBLIC OFFICIALS OF YOUR COUNTRY. Early jobs of the subjects; how the officials earned their first dollar.

8. THE SPUNK OF LEGLESS NEWSIES IN YOUR CITY. Their misfortunes and how they have made the most of the situations. Their greatest ambitions.

9. PET PEEVES OF FARMERS OF YOUR COUNTRY. What they dislike most of all.

10. ASCENSION OF EMPEROR HIROHITO TO THE THRONE, ON NOV. 10, 1928. The days of his father as ruler of Japan; Jap rulers in various wars.

11. THE OLDEST MEMBER OF THE LOCAL AMERICAN LEGION POST WHO IS A VETERAN OF WORLD WAR I. His military experiences; his views on the preservation of peace.

12. STATE HOUSE VISITORS. Slant: The continual interest of citizens in things connected with governmental affairs. Points of greatest interest in the State House; questions most frequently asked by visitors.

13. UNUSUAL EXPERIENCES OF FINANCE COMPANIES IN YOUR CITY. Their busiest months; odd reasons some of the clients have for borrowing money; hardluck stories.

14. HOBBIES OF THE LOCAL MEMBERS OF THE CITY COUNCIL. Are any of the hobbies financially profitable? The most expensive of the hobbies.

15. DISCOVERY OF PIKE'S PEAK, IN THE ROCKY MOUNTAINS IN COLORADO, ON THIS DAY IN 1806. Facts about the peak; how other mountains derived their names.

16. THE OLDEST BEDS IN YOUR CITY. Are the beds still in use? Slant: Styles in beds and the emphasis on comfort.

17. THE LATEST DRUGS. See

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local doctors and druggists. How effective are these new drugs?

18. INAUGURATION OF STANDARD TIME ON NOVEMBER 18, 1883.
Time zones and the differences.

19. THE PRICES OF COAL SINCE THE TURN OF THE CENTURY, AS RELATED BY LOCAL COAL DEALERS.
The winters of greatest scarcity; facts about coal mining.

20. HOW SCHOOLS OF YOUR COUNTY DERIVED THEIR NAMES.
The oldest of the schools and their founders; recollections of old-time graduates; veteran school teachers and their reminiscences.

21. FIRST THEATERS IN YOUR CITY AND STATE. Inject the anniversary angle that the first permanent theatre was opened on Nov. 21, 1776. Early theatre attractions; theatrical history of your city.

22. BEAUTIFYING THE CAMPUS OF A LOCAL OR A NEARBY COLLEGE. Slant: The interest shown by the students in the beautification. Flowers and shrubbery of extraordinary interest.

23. ESCAPES OF WOMEN FROM THE STATE PRISON. How the feminine prisoners managed to escape; amount of rewards.

24. A LOCAL COLLECTOR OF FIRST EDITIONS OF MAGAZINES AND BOOKS. How they are obtained; the most valuable editions in the collection.

25. THANKSGIVING DAY. How the day was observed by local citizens in the "Gay Nineties," the highlights in particular. Main items on the menu and the popularity of hunting.

26. THE LOCAL ORGANIST WHO HOLDS THE RECORD FOR PLAYING AT WEDDINGS. Songs generally used at weddings; instances of humor during marriage ceremonies.

27. THE MOST COMMON NAMES OF BOYS AND GIRLS IN A LOCAL OR A NEARBY COLLEGE. Odd names of students.

28. FIRST POSTOFFICE IN YOUR CITY. Bring out that the first United States postoffice came into existence on this day in 1783. Local postmasters down the years; growth of postal facilities in your city.

29. PURCHASE OF THE CHEROKEE STRIP BY THE UNITED STATES ON NOVEMBER 29, 1891. The amount of land occupied by the Indians of the nation today. Slant: The record of the Redskins as law-abiding Americans.

30. RIVER TRAGEDIES IN YOUR COUNTY DURING THE PAST FEW DECADES. The largest toll of lives; recovering bodies. See veteran law enforcement officers.

TRICKS OF THE TRADE: Hitch your typewriter to the government; not that you want to be on the government payroll but because the government is like the poet's river—it just rolls along forever. The alert writer can dip his writing line in this perpetual stream and pull out stories of all sizes and varieties.

People have a special yen for stories about their government, for they are taxpayers and like and expect to know how their money is being spent. Government is a personal thing to them, and they are curious about public officials, the departments of the city, county, state and national governments, and their operation.

Personalities are in wide demand throughout the year, stories dealing with leading office holders as well as little known officials. Stories concerning the governor, in addition to his wife and other members of the family, reap editors' checks, and the same applies to the lieutenant governor and his family. The angles are many—hobbies, favorite authors and screen stars, kinds of recreation, and greatest thrills.

Other state personalities are sure bets: the clerk of the House of Representatives, the sergeant-at-arms and the chaplain.

In the matter of General Assembly members, superlatives endow articles with salability. Who is the dean of House members, and who holds the title in the Senate? Let these oldest solons in the point of service recall their public careers, incorporating recollections of famous personalities of yesteryear. And, in contrast, a good article can be fashioned around the youngest member of the General Assembly.

The governor's secretary should be interviewed for an article; ditto the door-

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Speaking of the State House, good stories exist on the portraits adorning the structure's walls. For instance, the Senate chamber of my state contains a portrait of Anna Pamela Cunningham, a native who proposed the plan to make Mount Vernon the shrine of all Americans. She served as the first regent of the Mount Vernon Association, and her outstanding service in converting Mount Vernon into a national shrine makes a story about this South Carolina heroine—an invalid, at that!—a natural for newspapers and even magazines. I know, because I've cashed the checks.

Now and then a monument is dedicated to the memory of a government leader of bygone days, and sketches of these persons, plus the timely angle of an unveiling, pry checks from editors.

How about the history of the State House? How about the career of the architect? How about the seal of your state, the state bird, the state flag, the state flower, the state poet-laureate, the state song and the state tree?

Make it a point to contact the state treasurer at regular intervals, because money is always a matter of interest. The attorney general is another A-1 subject, especially about the various legal questions popped to him.

The activities of the secretary of state will provide material for features from time to time. One could deal with issuing charters to corporations; another could tell of the records of the state's land grants; and one more could describe how persons study the records to trace family trees or to seek information concerning ancestors.

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AIR White space. "This page is too tight. Delete this paragraph, and air out the head." This means that there is so much type on the page that it is unattractive in appearance. Less type and more white space will make it more pleasing.

BOX Editorial material, as apart from something written by the author, that appears within ruled lines. An editor will say: "Insert this copy in the article and box it."

CUT Any kind of engraving, from a four color picture to a simple line drawing, used for printing purposes. "Toss me that cut."

GALLEY PROOFS The first set of long printed sheets, reproductions of the type in which the manuscript is set and so called because of the galleys, or trays, in which the type is placed after it has been set by the linotyper. "How many galleys were set last night?"

HEAD The title of a story or article. "The head on this piece is too short."

LOGOTYPE The particular form of lettering used by a magazine in printing its own name. "Fit the logotype into the sky, and this picture will make a nice cover."—K. P.

New York Market Letter

(Continued from page 45)

pulps has been shuttled back and forth at various times. At present these pulps are all at the office at 366 Madison Avenue, New York 17. But an inter-office messenger service takes care of those sent to the other place.

Ace Sports, Ten Detective Aces, and *10 Story Detective*, all of the Ace pulp group on 47th Street, are running true to the policies and requirements outlined here months ago. "Mac" Phillips, their editor, says a study of the magazines can answer almost any question.

Major sports are his preference for *Ace Sports* fiction, with minor sports used in some of the shorts. There should be good human interest, strong dramatic action, and a vigorous plot. Sports action must be authentic. Lengths from 1000 to 12,000 words, with 10,000 the preferred top length.

For the two detective books, Phillips asks for fiction which emphasizes drama rather than the puzzle element. Strong human interest and characterization are important, he feels, to a good acceptable story. Some love interest is permitted, but should be kept to a minor role. The same lengths go here, with most need for short-shorts to 2500 words; shorts of 3000 to 6000; and novelets of 8000 to 10,000.

Payment on all three books is at a cent a word and up, on acceptance. All are bi-monthlies. Address: 23 West 47th Street, New York 19.

Protests about the bad, even debased, quality of many of the comic books has become so vigorous and widespread that the Association of Comic Magazine Publishers has issued a code for its members recently in an attempt to show the public that they are trying to cooperate to improve the quality of their product.

This code would eliminate sexy, wanton comics, crime presented in a favorable light or in such a way as to show methods and inspire imitation, sadistic torture, vulgar and obscene language. Ridicule of religious or racial groups would be stopped. Divorce would no longer be presented flippantly or glamorously.

Let's Talk About Your Story

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To sell a story to an editor you must have his viewpoint and see your story through his eyes. This is hard to do at any time, and even more difficult when it is your own story.

The work of the Criticism Department of WRITER'S DIGEST is to teach you the editor's viewpoint on the particular story that you send us. These are some of the many points we answer for you:

- Do the first 200 words put the reader into the story?
- Are your characters the kind of people the reader can recognize and understand? Are the characters' problems the kind of problems the magazine readers meet themselves?
- Is the script wordy; does it need cutting?
- Is the dialogue realistic enough to give it the air of reality?
- What magazine wants to buy work such as this?
- Does the author know his subject and is he enthusiastic enough to make the reader share the same enthusiasm?
- Would the story be improved by boiling the first three pages down to a half page?
- Is the climax spoiled by the author who is so eager for the reader to get his point that he uses a blackboard pointer?

A detailed answer to the above and many other points particularly applicable to your own story is meat and drink to the sincere free-lance writer. The Criticism Department of WRITER'S DIGEST does this for you; ably and professionally. Since 1919 we have been instrumental in helping thousands of writers to success. May we help you?

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(Continued from page 28)

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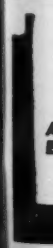
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